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HANDBOOK
OF THE
OLD SHRINES AND TEMPLES
AND
THEIR TREASURES

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HANDBOOK
OF THE
OLD SHRINES AND TEMPLES AND THEIR TREASURES
IN
JAPAN

BUREAU OF RELIGIONS
DEPARTMENT OF EDUCATION
1920

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NOTE

Most of the Shinto shrines and Buddhist temples in Japan have a long history. Though they have gone through the vicissitudes of time, they were generally established and maintained either by the successive Emperors or by the Nobility or by the feudal lords, most of whom were the devout followers and protectors of Shinto and Buddhism. And all these institutes are depositories of historical objects, important and valuable each in its own way.

In 1897 the "Regulations Concerning the Preservation of the Old Shrines and Temples" were issued, and according to them, the Department of Education selects such buildings and objects of art as are of historical significance and of high artistic value and registers them as "Special Buildings under State Protection" or as the "State Treasures," as the case may be. This however does not mean that the State has the right of ownership over them, but that it imposes upon the owners certain limitations as to the best way of their preservation and is disposed to defray a part of the expenditure when their repairing becomes urgent. And as regards the selection of such buildings or objects of art and the necessity of repair, the Minister of Education consults a specially appointed body of committee. This consists of a chairman and twenty-five members who are either historians or specialists in the arts or the government officers who are directly connected with the affair.

Since the issue of the Preservation Law, one thousand buildings have been placed under "State Protection" and over three thousand objects of art including the old historical documents, registered as "State Treasures." Of these we have chosen for this Handbook the most excellent works of art, each of which is briefly described. This book is intended to be a guide to those foreign visitors who come to this country, besides mere sight-seeing, to enjoy the masterpieces of Eastern art.

Bureau of Religions,
Department of Education

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SYNOPSIS OF THE HISTORY OF JAPANESE ART

(As adopted in this Handbook)

JAPAN	CHINA (Dynasties)
Consolidation of the Empire B.C. 660—A.D. 551	Six Dynasties 265—589
Asuka Period 552—644	Sui 590—617
Nara or Tempyo Period 645—781	T‘ang 618—906
Early Heian Period 782—897	
Late Heian or Fujiwara Period 898—1185	Five Dynasties 907—959
Kamakura Period 1186—1393	Sung 960—1126 South Sung 1127—1279
Muromachi or Ashikaga Period 1394—1572	Yüan 1280—1367 Ming 1368—1661
Momoyama Period 1573—1614	
Yedo or Tokugawa Period 1615—1867	Ch‘ing 1662—1912
Post-Restoration 1868—	Republic 1912—

TOKYO AND KAMAKURA

THE IMPERIAL MUSEUM OF TOKYO

I. SCULPTURE

NYOIRIN-KWANNON, wood. *Kōryūji.** (Fig. 1.)—While this Museum contains some good Buddhist sculptures typically representing the work of the seventh century, two of them are registered as "State Treasures." This statue of Kwannon (which, according to modern critics, is Miroku) is of the same style as the one kept in Chūgūji, of Nara prefecture, which was introduced into Japan in those days from North China first passing through Korea. Unlike the Chūgūji's statue, there is nothing elegant about the present figure, the lines are altogether too hard and unpolished, which give some support to the theory of its being a Korean work. When visitors walk to the next case where are shown "forty-eight Buddhist statuettes" so called, belonging to the Imperial Household, they will at once notice that there are points of similarity between the present Kwannon and those statuettes, most of which are Korean of the seventh century.

SHŌ-KWANNON, bronze. *Kakurinji.* (Fig. 2.)—The Japanese sculpture of the seventh century which was dominated by Korean art began to manifest a change in the eighth century when the influence of the T'ang style made itself felt, and this work is one of such evidence. While yet retaining some classical hardness in its features and lines, there is observed in its general attitude something peaceful which breathes the spirit of the new style. The stiffness of drapery characteristic of the Korean style is seen here somewhat softened and about to be replaced by unoffending curves. This is a good sample showing the taste of the time, and also a masterpiece.

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* Names of the shrines or temples where these treasures are preserved are in italics.

KICHIJŌTEN, wood. *Jōruriji.* (Fig. 3.)—This belongs to the last period of the Fujiwara era, and how different in every way it is from the preceding one! It is one of the most beautiful of Buddhist sculptures in Japan. The chiseling is most fine, and the coloring bright and rich. The divine form rising from the lotus petals gently opened is indescribably beautiful. The goddess had long been known as impersonating Beauty, and even in the old days of the Nara dynasty, artists tried to paint her in full decoration as observed in this statue, (for instance, compare with the goddess, of Yakushiji, now kept in the Nara Museum). It is quite natural that the Fujiwara period most addicted to the worship of things flowerly produced her. A certain expression conveyed by her features and the realistic way of carving the dress indicate the coming innovation of the Kamakura style of sculpture.

UYESUGI SHIGEFUSA, wood. *Meigetsu-in.* (Fig. 4.)—This is one of the few figures carved in the native dress, and also one of the most excellent examples of this class. According to the records preserved in Meigetsu-in, this statue is said to have been conceived by Uyesugi Norikata (1335–1394) who had it carved in honor of his ancestor, Shigefusa. It goes without saying that the original did not sit for this portrait statue. That the garments are deeply carved, and that straight lines are chiefly used as the necessary result of trying to show the outlines of the Japanese dress,—these are the points which differentiate this kind of sculpture from the Buddhist work, and wherein lies another form of artistic appreciation. The statue of Hōjō Tokiyori, owned by Kenchōji, of Kamakura, belongs to the same type as the present one.

II. PAINTING

Amida with a host of Bodhisattvas. *Daiyen-in and other 18 temples.* (Fig. 5.)—During the Fujiwara period, a strong faith in Amida (Amitabha Buddha) was awakened among some of the Tendai followers, which spread over the whole country with lightning rapidity. According to this belief, those who most earnestly meditate on Amitabha are assured of seeing at the moment of death the Buddha, who comes to meet the devotee, as seen in the present picture, surrounded by a holy host of Bodhisattvas. The picture in triptych represents this idea in a way most thorough and comprehensive. Amida sits in the centre and the Bodhisattvas are symmetrically arranged on either side. The holy host quietly advances riding in the white clouds and crossing over the "vasty deep." The canvas is unusually large and the whole design of the picture is most grand. As to the vividness of coloring, it altogether surpasses anything we know of in the history of art. That no other colors were used than gold in the painting of the central figure but enhances the sublimity of the conception. As we stand before the picture, we cannot help being impressed by the feeling of love, infinite and boundless, emanating from the Buddha, and we also seem to be actually listening to the heavenly chorus of the divine congregation. In short, this is one of the great monuments bequeathed to us by the Amitabha doctrine. After this, there came into existence a great many pictures of the same import, but none of them can compare with it not only in its artistic value, but in composition and technique, both of which belong to a date probably not later nor much older, than the mural painting of Hōwōdō, of Kyoto prefecture. (See under "Byōdōin.")

The Buddha at His Deathbed (Nirvana). *Daruma-ji.*—The Buddha has just entered into Nirvana, and not only all his disciples surrounding him, but Bodhisattvas, gods, and royal princes, are all most deeply sorrow-stricken. Maya, Buddha's mother, is also seen in the clouds. Among the Nirvana pictures, the one whose date is definitely known (1086 A. D.) is that kept in the Kyoto Imperial Museum; and fortunately it is in perfect condition, while the present one is so badly defaced that it is almost impossible to trace the whole picture. However, the composition is more varied than the former, and in the execution of the details too it has nothing to lose by the comparison. The date is also the latter part of the 11th century.

SHAKA. *Jingoji.* (Fig. 6.)—The golden colored body, the fine vermilion lines tracing its contour, the drapery with delicate *kirikane* designs on the vermilion ground, the pedestal brilliant in color, and the halo with openwork covered with gold-leaf,—all these are the characteristics of the Buddhist painting, produced in late Fujiwara period. In this picture, we notice all the ornamental technique is carried to its highest perfection. As a Buddhist picture, it cannot escape the censure of being somewhat conventional, but there is something quite attractive about it suggesting the artistic taste of those early days. Its claim as a masterpiece is justified.

FUGEN AS THE GOD OF LONGEVITY. *Matsuo-dera.* (Fig. 7.)—This is another masterpiece in late Fujiwara and may be put in the same class as the preceding Shakyamuni, of Jingoji. The coloring grows more vivid yet, and in the form of the Bodhisattva the artist exhausts his art to typify an ideal feminine beauty as conceived by the people of those days. His use of silver-leaf on the halo is to set off the golden color and other pigments appearing in the other parts of the picture. This new trick in technique was resorted to in his time.

KI-FUDŌ. *Manju-in.* (Fig. 8.)—Fudō of Onjōji, in Shiga prefecture, has the body painted yellow and is therefore known as Ki-Fudō (or Yellow Fudō). Being the most sacred treasure of the temple, it is generally kept away from the public. But its copies exist in various places, of which the present one from Manju-in is the oldest and one of the first executed. One of the most unique features of this picture is that the god has no flames about him, which, as one of his necessary symbols, are invariably seen enveloping him. There are also some details distinguishing this Fudō from all the rest. Judging from the flowery designs on his vermilion skirt, this yellow Fudō is regarded as belonging to Fujiwara.

LANDSCAPE (on a six-fold screen). *Kyōwōgokokuji* or *Tōji.* (Fig. 9.)—This is one of the equipments needed for the baptismal ceremony performed by the Shingon Sect. Though we are unable to ascertain the exact signification of the picture, it evidently depicts a nobleman paying a visit to a hermit-sage in his mountain refuge. Though this is a folding screen, its general composition and technique suggest its later development into *yemakimono* (sometimes called a "picture-roll"). The figures harmonise well with their natural surroundings, and the picture makes a very happy specimen of genre-painting. The treatment of the trees reminds us of that in the "welcoming Amitabha" picture already mentioned, and at the same time indicates something of a similar nature in the "Hungry Ghosts" that follows. It belongs to Fujiwara period.

SKETCHES AND CARICATURES (in four rolls). *Kōsanji.* (Fig. 10.)—From earlier times, the author is identified as Toba-Sōjō (Kakuyū was his real name, 1053–1140), and these scrolls have enjoyed the same reputation as those pictures illustrating the history of Shigisan now kept in the Imperial Museum of Nara. They contain various sketches of human life generally humorous, imitations of human doings by the lower animals, and mere studies of birds and beasts. Among the animals imitating human activities, the monkey and the frog play the most conspicuous parts. The pictures were originally mere sketches and not necessarily meant to be grotesque or sarcastic, but the fact remains undeniable that there lurks throughout the rolls something of the latter. The reason why they are ascribed to Toba-Sōjō is that we have an ancient "Narrative" referring to the Sōjō as the author of some caricatures. At the end of one of the four scrolls, there is an inscription which reads "the fifth year of Kenchō" (1253 A. D.) and another reading

"Takemaru." This is perhaps the name of the person who then owned these pictures. A view entertained by modern scholars is that they are later productions than Toba-Sōjō, but not very much earlier than the date already referred to, 1253. All these pictures are in black and white, and each stroke is full of life and action. Whatever comes out of his brush so freely, whether in the delineation of an animal or a human being, it is always to the point. This is wonderful, and in this respect these scrolls are surely a representative production of its kind.

Pictures of the Hells (in one roll). *Anjūin.*—Most artists of the Kamakura period seem to have tried to paint in a most realistic manner all the sufferings that are undergone by sinful people in the Hells. The present roll which came from one of such artists depicts scenes from four hells, accompanied by texts. As the motive is to show the lamentable state of the sinful after death and to exhort us to do good while on earth, all the horrors of the hells (as there are many hells in Buddhism) are graphically represented even to an exaggeration. While the present picture-roll cannot be considered a first-class production of the Kamakura era, we have to concede that it has succeeded in giving us the infernal scenes.

Pictures of the Hungry Ghosts (in one roll). *Sōgenji.* (Figs. 11 & 12.)—Along with the "Life in Hell" the Kamakura artists found their favorite theme in the depiction of the Hungry Ghosts. The spirits of the sinful undergoing all the horrors of the hells are here represented in the form of the hungry ghosts (preta) in their hideousness. The whole roll does not seem to be the work of one person. The section where water is given to the Ghosts is the most admirably executed and shows the power of the artist, whose strong and forcible strokes well in harmony with the light colors exhibit all the good points of the old Yamatoye style of painting. It is an early production of the Kamakura period. The texts accompanying the pictures are in fine caligraphy.

Story of the Tayema-Mandara (in two rolls).

Kōmyōji. (Fig. 13.)—There is a picture at present kept by Tayemadera, of Nara prefecture, and popularly known as the "Tayema-Mandara," in which is painted the Pure Land of Amitabha Buddha. According to the legend, it is really a tapestry work of lotus fibres by a woman devotee who accomplished the task, miraculously assisted by Amitabha himself, in the course of a single night. The present rolls illustrate the story in a serial form, with explanatory texts. The author removes the roofs in order to have a free view of the interior, and, by depicting successive events in one picture, indicates the progress of time.—in all this strictly following the conventions of the *Yemakimono* style. The execution is excellent. The pictures as a whole are representative of the middle Kamakura period.

HŌRŌKAKU-MANDARA, *Hōbōdai-in.*—This picture is used by followers of the Shingon when a secret rite called "Hōrōkaku" (or Sacred Tower) is performed in order to effect the eradication of one's sinful deeds. In the central tower there sits Shakya, and in front of him there is the sacred wheel, they are surrounded by all sorts of Bodhisattvas, the four guardian gods, and other spiritual beings. Above are seen the heavenly goddesses making flowery offerings. All is painted as illustrative of the prescribed formulas in the sacred text, but the arrangement of colors, gold, vermilion, and green, is most felicitously carried out. The picture was produced toward the end of the Kamakura period.

DARUMA, RINZAI, AND TOKUSAN (in a triptych). *Yōtoku-in.* (Fig. 14.)—As the Zen sect began to spread itself during the Ashikaga period, the artists were delighted to paint its first patriarch, Bodhi-Dharma, and his illustrious successors. The present triptych ascribed to Soga Jasoku (d. 1483) is one of such paintings. Though there are no marks of identification, the tradition is not to be readily disproved. (There is another picture of Shaka ascribed to Jasoku, owned by Shinju-an, see under "Daitokuji," Kyoto.) The features are minutely delineated. As to the drapery, the bold lines and the shadings along them are most skilfully made use of to give the desired effects. Daruma occupies the centre, to the left Rinzai sits with his fist in his hand, and to the right Tokusan with his famous stick. Quite another order of impression is gained from this picture than when one looks at those Buddhist paintings or picture-rolls of the Fujiwara and Kamakura period. This may partly be due to the effect one invariably gets from the technique of this kind of painting in black. But in the case of the present triptych we are strongly struck with a feeling which evidently flashes out of the spirit of the artist deeply penetrating into the mysteries of Zen.

WAVES AND CRANES, (a pair of folding screens and twenty-eight kakemono); A GROUP OF HERMIT-SAGES, (twelve kakemono); LANDSCAPE, (thirteen kakemono). *Kongō-ji.*—Maruyama Ōkyo, author of these pictures, (1733–1795), was noted as an artist of the modern realistic school. He often painted the sliding paper-screens for Buddhist temples, of which some are now "State Treasures." They are the sliding screens of Daijōji (Hyōgo prefecture), of Kotohira Jinsha (Kagawa prefecture), and those of Kongōji (Kyoto prefecture), the last mentioned being the present screens before us. They have been dismounted from the original screens (or panels) in the temple and remade into the kakemono and folding screens as we have here. Their date is 1788, and they are representative of the works of Ōkyo.

LANDSCAPE, (pair of kakemono). *Kōtō-in.* (Fig. 15.)—This is the best specimen of the Chinese paintings on exhibit in this Museum. In China, landscape or waterscape pictures in black and white made an extraordinary development during the Sung and the Yüan dynasty, and when the art was introduced into this country, we have those special production of the Ashikaga period, known as *sumiye.* While the present pictures do not belong to the highest order of this style, the composition as a companion kakemono is well designed, and the graduations in shading are varied enough to lead the spectators on to the feeling pervading the whole canvas. The forcefulness of the strokes characterises the picture. It is not easy to fix an exact date, but we may not err if we make it a production late in the Southern Sung dynasty or early in the succeeding Yüan, that is, between the latter half of the 13th century and the beginning of the following one.

PEONIES, (pair of kakemono); *Kōtō-in.* LOTUS FLOWERS, (pair of kakemono); *Hompōji.*—The bird and flower pictures in China developed since the Sung dynasty under the patronage of the successive courts. The companion paintings by no means represent the best art of this class of pictures; but they are the work of a master hand. The form of the flowers is quite realistic. Enough attention is paid to the regular arrangement of the composition. The colorings are quite rich and fresh, tending to heighten the decorative effect. There is no doubt that all this contributed directly and indirectly to produce the decorative paintings of the Momoyama period. We do not put much credit to the tradition ascribing the authorship of these pictures to Sensen (Tsien Süan), but the date must be late in the Yüan dynasty or early in the Ming.

III. ALLIED ARTS

SUTRA-CASE, *Ninnaji*, (Fig. 16); HŌJU-BAKO, *Ninnaji;* KARAHITSU, *Kongōbuji*, (Fig. 17); INK-BOX, *Tsurugaoka Hachimangū*, (Fig. 18); TOILET-CASE, *Mishima Jinsha*, (Fig. 19).—These are all *makiye* lacquered wares. It is not an easy task to trace the development of lacquer work in Japan, but fortunately these five pieces of utility represent, roughly speaking, the period between early Fujiwara and late Kamakura. The origin of the *makiyé*-lacquer work was during the Nara period, the art of which consists in drawing designs with gold or silver dust on lacquered articles. Its full development in technique as an art special to this country did not take place until the Fujiwara period.

The first article, the sutra case, which was made in 919 to put in the Buddhist sutras and rituals of the Shingon brought from China by Kūkai (774–834), and the second, the case for keeping the Hōju (or sacred balls) in, both belong nearly to the same period, that is early Fujiwara. The work is what is known as *togidashi makiye.* It consists in drawing designs with gold and silver dust on a surface first prepared with lacquer, which is then covered again with lacquer and then finally polished up. The designs on the first article which are composed of ornamental vines and mythical birds, reach the height of elegance. While still retaining the force of the Nara style, it already foreshadows a new taste to be later developed in the Fujiwara period.

The Karahitsu (a sort of chest) of Kongōbuji, which is a production of late Fujiwara, shows how technique attained further perfection. The gold and silver dust used grows finer and denser; and the inlaying of mother-of-pearl is seen applied to this kind of work, which deserves attention. The harmonious use of *makiyé*-lacquer and mother-of-pearl was in fashion beginning in late Fujiwara and throughout Kamakura. That the designs grew more pictorial indicates where the artistic appreciation of the time tended. There is something common between the designs on this chest (*Karahitsu*) and the decorative pictures on the Buddhist sutras made in those days, that is, late Fujiwara. (See also under "Itsukushima.") The inside case is lacquered black, which is decorated with metal openwork and inlaid mother-of-pearl, both designed with vines, showing a high order of excellence.

In the ink-box, of Hachimangū, which was produced early in the Kamakura period, we notice an extensive inlaying of mother-of-pearl. The entire surface of the box-cover is designed with it, and there are also some marks showing a pictorial tendency. A further development of it brings us to the toilet-case, of Mishima Shrine, which was made in late Kamakura. The box with all its contents is ornamented with the same design, that is, with plum-trees, running streams, reeds, and wild geese. They are more pictures than mere designs. The gold dust used for the purpose is of no small amount, and the designs give a somewhat relief effect, which later developed into the *Takamakiye* style. The art reached here its culmination, only leaving room for improvement in high relief and of the use of other inlaying materials, such as lead, zinc, or porcelain, besides gold, silver, or mother-of-pearl. While it thus gained in technique, it was inevitable that art had to suffer more or less on that account.

THE TŌSHŌGŪ SHRINE, *Tokyo*

The Tōshōgū is a Shinto shrine where Tokugawa Iyeyasu, the founder of the Tokugawa Shogunate, is enshrined. It was first built at this site in 1627, and later enlarged by Iyemitsu, the third Shogun of Tokugawa, in 1651. The present group of buildings is the result of this enlargement. The principal buildings are the MAIN SHRINE,* HALL FOR PRAYERS, (Fig. 20), STONE CHAMBER, OPENWORK FENCE, and MIDDLE GATE. The architects were Kōra Munehiro and his son Munehisa, both artists of the first order in those days. When we enter the Middle Gate splendidly decorated, we come to the Hall for Prayers (23.7 × 22.7)** behind which stands the Main Shrine (52.9 × 21.9). Between the Main Shrine and the Hall for Prayers there is a connecting room known as the Stone Chamber (22.5 × 23.7). The Shinto structure with this connecting room is called the *Gongen* style. Inside and outside, lacquer is used everywhere, the sculptures and paintings are finished with gold-foil, and gold-gilt fittings are sumptuously used, all in a most gorgeous manner, which was characteristic of early Yedo period. The roofs are charmingly shaped and rich in variety. They are covered with copper plates.

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* Names of buildings under "State Protection" and those of articles registered as "State Treasures" are capitalised throughout the text.

** These measurements and all that follow are Japanese, the unit is "shaku," roughly equivalent to the English foot.

THE FIVE-STORIED PAGODA, OF KWAN-YE-JI, *Tokyo*

(The first-story is 15.98 square; the whole height 106.48.)

This is the tower, to the right, in front of the Tōshōgū Shrine. Built in 1639, under the superintendence of Doi Toshikatsu, who offered it to the Tōshōgū shrine. In 1886, the ownership was transferred to Kwan-ye-ji. Lacquer and vermilion and red oxide of iron are used for painting the interior as well as the exterior. Animal carvings between the brackets are colored. The whole structure is restful, well-balanced, and splendid.

SENSŌ-JI, *Tokyo*

According to the temple tradition, this temple was first built in 645, but the present Main Hall (105.2 × 95.9) was re-erected under the direction of the Shogun Iyemitsu in 1649. The architects were Kihara Yoshihisa and Suzuki Nagatsune, both under the service of the Tokugawa government. The great building is one-story high and seven spans square. The roof is arranged in the *Irimoya* style, and covered with tiles. It is magnificent in construction and vigorous in the execution of its details. The decoration of the Naijin (Inner Sanctuary) is especially gorgeous. Probably it is the oldest and best example of Buddhist architecture now extant in Tokyo. (Fig. 21).

The Five-Storied Pagoda, the first story of which measures 16.2 square and which is 108.45 high, was built originally by Taira Kimimasa in 942, and later renovated, together with the Main Hall, by the order of Iyemitsu in 1648. The architects were the same as those of the Main Hall. It is a five-storied Pagoda of three spans, and the roof of each story is covered with copper plates. The paint used is red oxide of iron, inside and outside. Metal fittings are used liberally. It deserves to be regarded as a good example of architecture of this type in early Tokugawa.

THE YŪSHŪKWAN, *Tokyo*

A Tsurugi. *Kuramadera.*—The form is of the straight-line type with *katakiriba* (single-edged). Saka-no-uye Tamuramaro, a well-known general of the eighth century, is traditionally considered to have been its owner. As far as the shape is concerned, it is certainly of that age. The black-lacquered scabbard is also of the same age, and is so made as to suspend it around the waist. As this is one of the rarest specimens of swords of those early days, which are furnished with the complete outside fittings, it has a great historical value.

A Tachi. *Hōganji.*—This was made when the sword of the straight-line type changed into one of the curved line. The object is mainly to strike, not to thrust. The blade extended forms the handle, the openwork part of which is shown through, while the rest of the handle is from the practical necessity bound with metal fittings. As this exposed part of the handle looks somewhat like the shape of hair-tweezers (*kenuki*), it has come to be regarded as the special feature of this type. Fujiwara Hidesato, who is well known in tales of old Japan, is said to have dedicated this sword to the Goddess Benten of Chikubushima in the lake Biwa. It is a product of the tenth century and the oldest specimen of swords of this type.

A Tachi. *Wakasahiko Jinsha.*—It was due to the genius of Munechika, nicknamed the "Excellent Swordsmith of Sanjo" (Sanjo-no-Kokaji), that an esthetic element was introduced into the curved-line type, which, combined with skill in the art of tempering, made it possible to produce swords successfully which were fine both in shape and in quality. The present tachi is one of the few that were left of his work. Munechika was the foremost of the four great swordsmiths under the reign of the Emperor Ichijo (11th century). A story still in circulation is told of him that the god of Inari greatly moved by his wonderful art miraculously came out as his assistant when he was tempering swords. They are most highly esteemed by connoiseurs as the creations of a real genius.

A TSURUGI. *Shirayamahime Jinsha.* When the warrior-class grew powerful socially and politically during the Kamakura period, the art of sword-making became more practical, that is, as a weapon of offence, its sharp edge was the first consideration. Yoshimitsu of Awada Guchi, in Yamashiro, (late in the thirteenth century) succeeded in producing the sharpest swords without sacrificing their shapeliness. In this respect his are regarded as incomparable, most of which were however daggers, and not long swords which were few. As to the Tsurugi, the present one is the only one extant. It is double-bladed, and in spite of this fact well tempered. Perfect both in form and quality, it is a rare work of art.

A TANTO. *Atsuta Jingū.*—Kunitoshi, the author of this work, comes from the same province as Yoshimitsu who was mentioned before. The time is little later, for Kunitoshi flourished early in the fourteenth century. This is one of his masterpieces. What makes this dagger worthy of note is that it is just as it first came from his forge. Swords that are shorter than a *shaku* (Japanese foot) are known by the name of "Tanto" and there are many styles in the making of them. The present one is *hiradzukuri* (flat-make).

A TACHI WITH THREAD BANDS. *Hiye Jinsha.*—The inside blade was made by Yukihira, of Bungo Province. When the Emperor Gotoba (1180–1239) sought out swordsmiths of the highest qualifications for his court, Yukihira came to him with the best recommendations. His delight was in making well-shaped swords which were greatly admired by the court nobles of the capital. The present one is also beautiful in form. The point to be noticed most in this work is that the smith gave no tempering to the narrow space between the *habaki-moto* and the blade, lest when in use the sword should abruptly break at this point.

Parts of the hilt and the scabbard are bound with twine, which was the fashion coming in vogue from his time on. They were made early in the Tokugawa period as the sword was to be worn on ceremonial occasions by the Shogun himself. Naturally, the decorations are brilliant with metal fittings and *makiyé*-lacquer highly polished.

A WAKIZASHI. *Itsukushima Jinsha.*—When you carefully look at the blade, the beautiful patterns are to be observed as if the letters "T" were in confused profusion. This is the feature peculiar to the work of Mitsutada (early Kamakura), who was the founder as well as the most important one of the Osafune school of forge in Bizen Province. His swords were highly esteemed by the warlike generals of the Sengoku period, and it was reported that Ota Nobunaga was the owner of twenty-five of Mitsutada. The present one was carried by Toyotomi Hideyoshi. As in his days (that is, late in the 16th century) the fashion of carrying two swords, one short and the other long, prevailed, he had the hilt bound with leather and the scabbard painted with lacquer, turning it into a secondary sword, which form it still preserves. A "wakizashi" means a side or supplementary one and its regulation length was between one and two *shaku*.

A TACHI IN BLACK LACQUER. *Shiwogama Jinsha.*—The blade comes from the forge of Unshō, a great swordsmith of Bizen in late Kamakura. It is a rare specimen of a long blade so excellently executed. Late in Ashikaga, the black-lacquer case and other fittings were made for it. Their simple finish generally and the carving of a radish on the *menuki* make us think of those simple-hearted warriors of the rural districts.

AN ŌTACHI (Great Sword). *Futarasan Jinsha.*—Such a long blade as this is a rarity. Soon after the downfall of the Kamakura Shogunate, wars were still raging, and the warriors needed swords, long and short. The stronger ones carried the longest such as we see here on their back or made the attending soldiers carry them, and when neccessary they wielded them right and left striking down men or horses indiscriminately. The maker of this extra-long blade was Tomomitsu, the second in the line of the Osafune smiths, who was living when such long ones were in the highest demand.

A WAKIZASHI IN MAKIYÉ. *Kongōbuji.*—The *makiyé* is worked on in plain wood not varnished with lacquer. The design is the graceful combination of cherry-blossoms with a horse and of maples with a deer. The metal fittings have plum-trees in bloom and willows. The conception is derived from poetry. The sword was carried by the Emperor Komei (1831–1866), who, being a great patron of industrial arts, perhaps had something to do with these designs so refined. The blade was wrought by Shintōgo Kunimitsu, of Kyoto, who was a noted swordsmith in late thirteenth century.

(*For illustrations see Plate IX.*)

THE SHARIDEN OF ENGAKUJI,

Kamakura

When the Zen sect of Buddhism was first introduced from Sung early in the thirteenth century, that is, in the beginning of the Kamakura period, it met a kind reception immediately among the courtiers and government officers and many Zen temples were erected both in Kyoto and Kamakura. In arrangement and form these buildings were all of the regular Sung style, which was popularly known as the *karayo* (or Chinese style). Unfortunately, such buildings were all destroyed for one reason or another, and the only one architectural example left from those earlier days is the Shariden, of Engakuji, Kamakura.

The Shariden (27.11×27.11, Fig. 23) was built to receive the relic of the Buddha's tooth, brought over from Sung early in the thirteenth century. Hōjō Sadatoki who was then in power representing the Kamakura government is said to have ordered to erect it in about 1300. Judging from the architectural style of the building, the tradition has every element of truth. The Hall is five spans square, of double-story construction. It has a thatched roof. In all other respects, it has every characteristic of the Chinese type (*karayo*) fully realised. Its complicated brackets, rafters in radiating formation, the most admirably constructed ceiling, and the Shumidan (dais) decorated with a repetition of peculiarly-shaped mouldings,—these are the chief features of this building, all solidly and vigorously executed.

THE DAIBUTSU OF KŌTŌKU-IN,

Kamakura

This huge bronze statue of Amida popularly known as the Great Buddha of Kamakura was made in about 1252. That it is not Rushana (Vairochana Buddha) as in the case of the Daibutsu in Nara, but Amitabha Buddha, is typical of Kamakura. While the Nara Buddha was built by an Imperial order heavily taxing the national exchequer, this one of Kamakura was planned by an obscure Buddhist monk supported by public sympathy and this reflects the spirit of the age. The name of the castor is known, which is Tanji Hisatomo, but the name of the maker of the original model is lost. Seeing that there were many sculptures in Kamakura produced by Kyoto artists of the first order, we may well conjecture that this great Buddha of Kamakura was not the work of a local hand. As the great masterpiece reflecting the realistic tendency of the time, the statue has an air of democratic approachability and symbolises infinite love. It is an eminently successful work. (Fig. 24.)

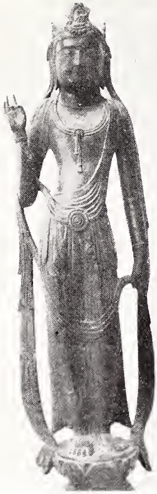


Fig. 2. Shō-Kwannon, Fakarinji (Tokyo Imperial Museum)

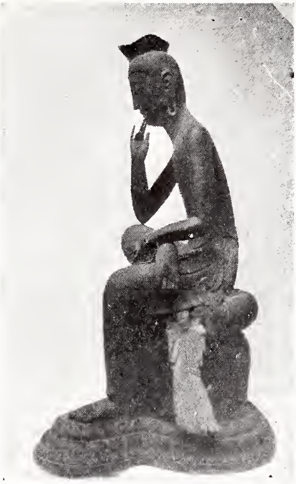


Fig. 1. Nyoirin-Kwannon. Kōryūji Tokyo Imperial Museum)

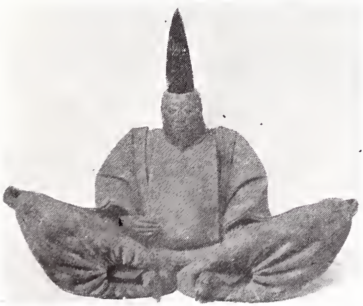


Fig. 4. Uyesugi Shigefusa, Meigetsu-in (Tokyo Imperial Museum)

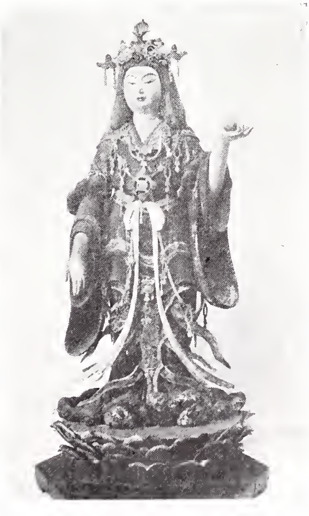


Fig. 3. Kichijōten, Jōruriji (Tokyo Imperial Museum)

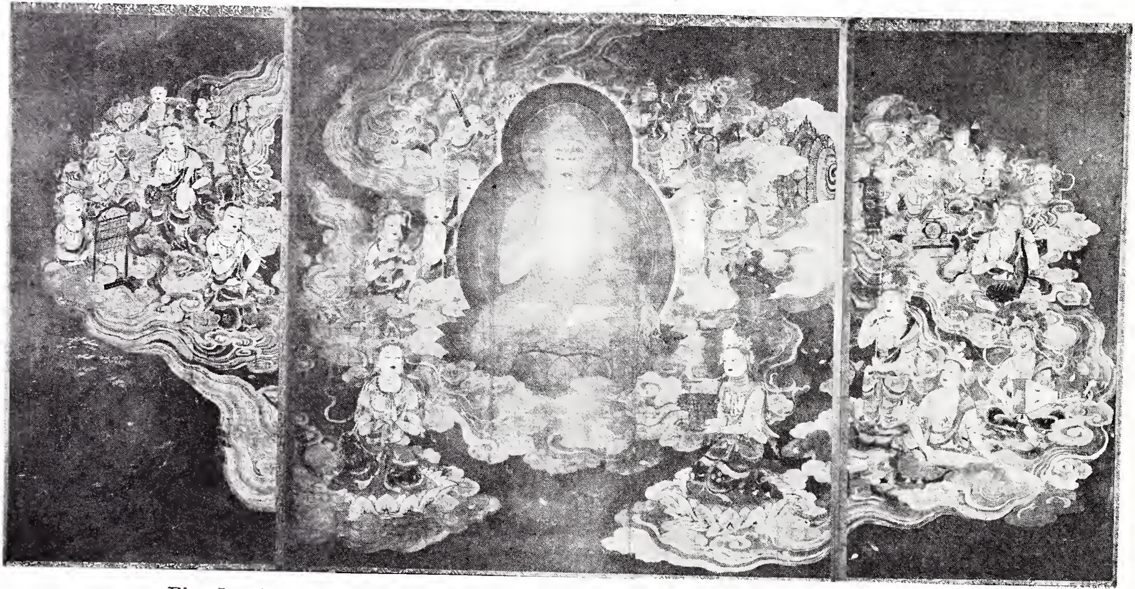


Fig. 5. Amida with a host of Bodhisattvas. Daiyen-in and other 18 temples
(Tokyo Imperial Museum)

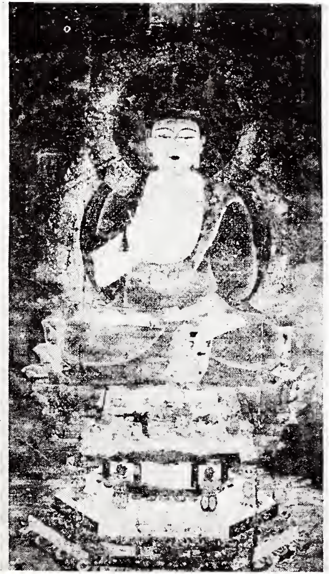


Fig 6 Shaka, Jingoji
(Tokyo Imperial
Museum)

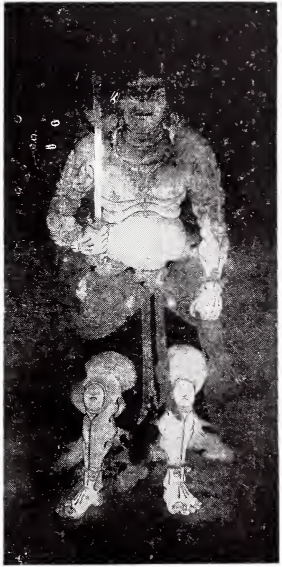


Fig. 8. Kifudō, Manju-in
(Tokyo Imperial
Museum)

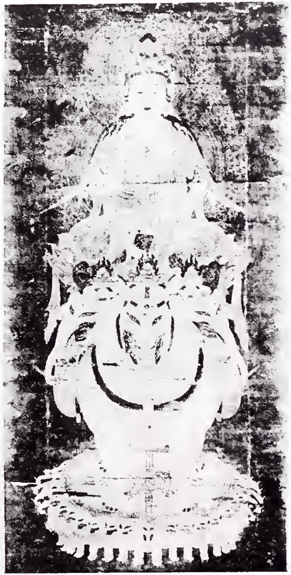


Fig. 7. Fugen, Matsuodera
(Tokyo Imperial
Museum)

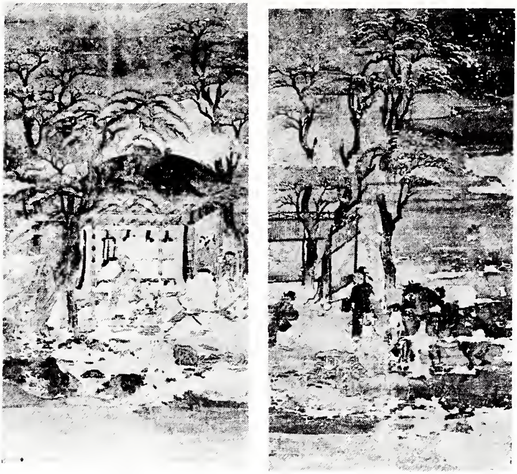


Fig. 9. Landscape, Tōji (Tokyo Imperial Museum)

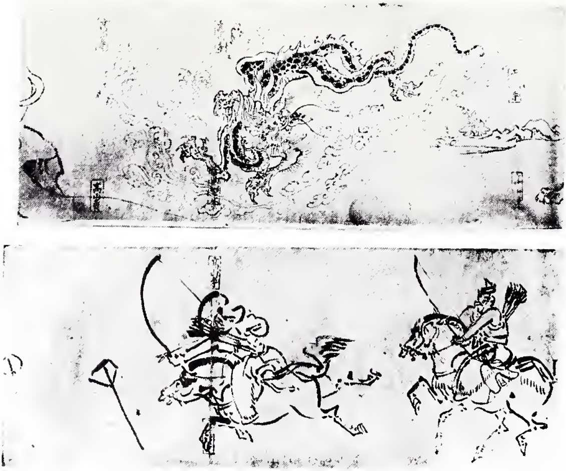


Fig. 10. Skecthes and Caricatures, Kōsanji (Ditto)

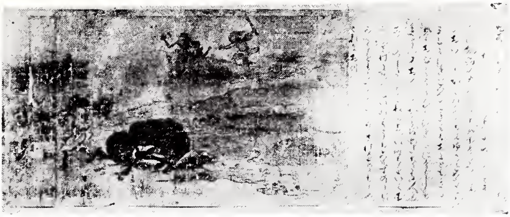


Fig. 11. Pictures of the Hungry Ghosts, Sōgenji (Tokyo Imperial Museum)

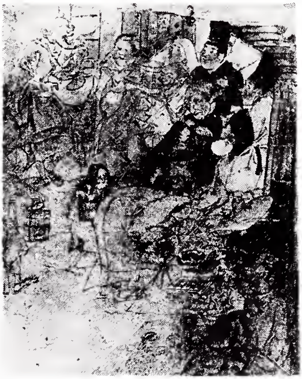


Fig. 12 Ditto.

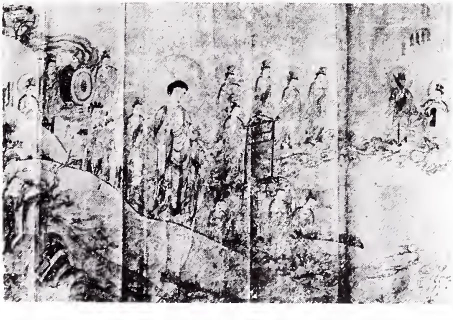


Fig. 13. Story of the Tayema-Mandara, Kōmyōji (Tokyo Imperial Museum)

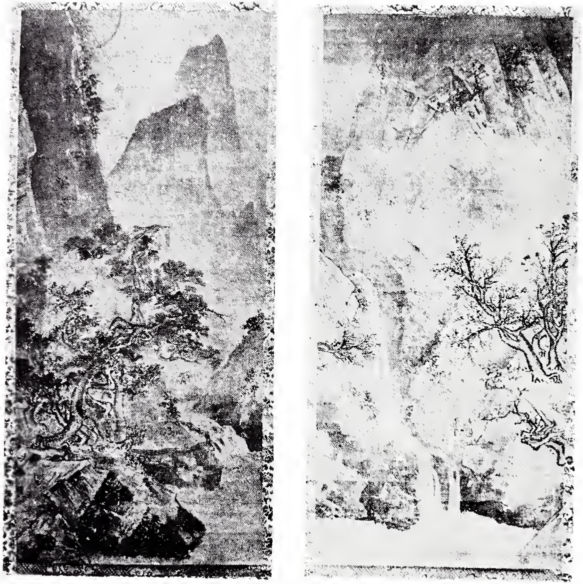


Fig. 15 Landscape, Kōtō-in (Tokyo Imperial Museum)

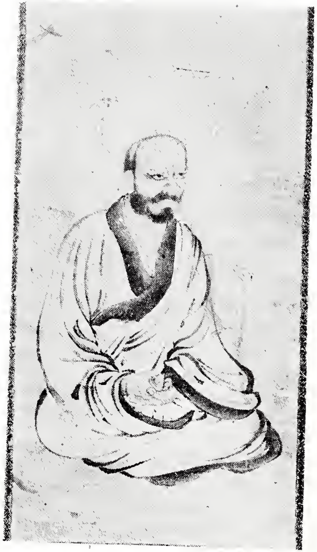


Fig. 14. Rinzai, one of a triptych ; Yutoku in (Tokyo Imperial Museum)

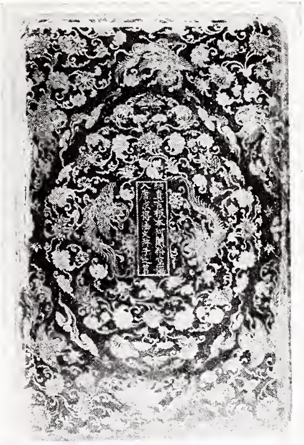


Fig. 16. Sutra-case, Ninnaji (Tokyo Imperial Museum)

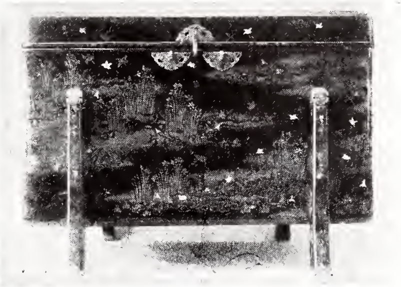


Fig. 17. Karahitsu, Kongōbuji (Tokyo Imperial Museum)

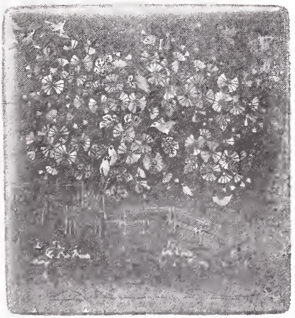


Fig. 18. Ink-box, Tsurugaoka Hachimangū (Tokyo Imperial Museum)

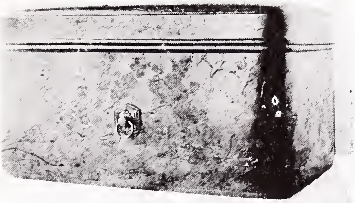


Fig. 19. Toilet-case, Mishima Jinsha (Tokyo Imperial Museum)

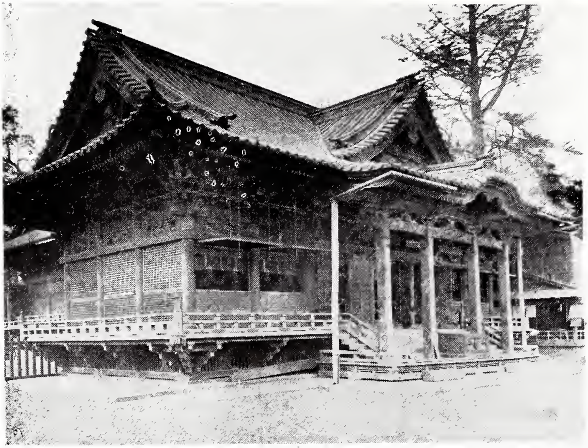


Fig. 20. Haiden, Toshōgū (Tokyo)

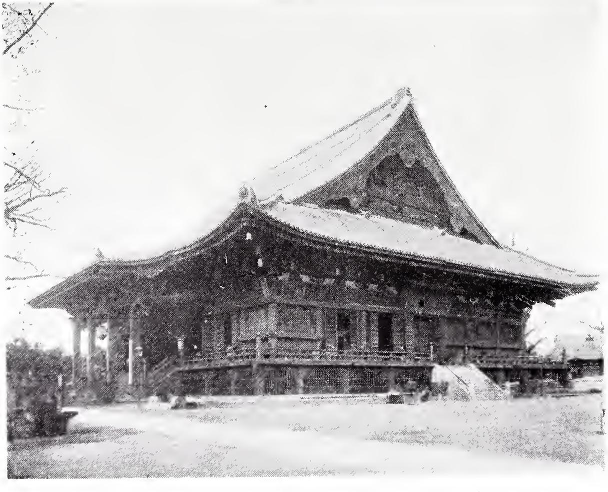
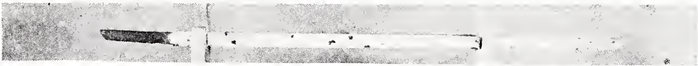


Fig. 21. Main Hall, Sensōji (Tokyo)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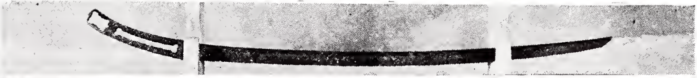
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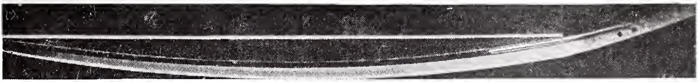
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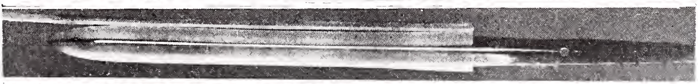
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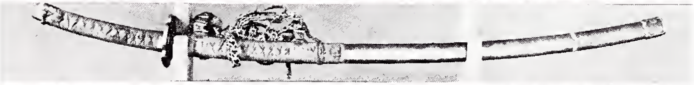
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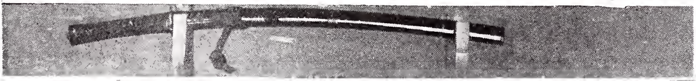
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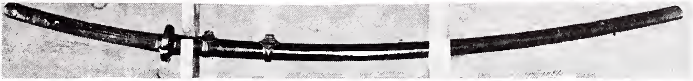
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1. Tsurugi, Kuramadera.
2. Tachi, Hoganji.
3. Tachi, Wakasahiko Jinsha.
4. Tsurugi, Shirayamahime Jinsha.
5. Tachi, Atsuta Jingū.
6. Tachi, Hiye Jinsha.
7. Wakizashi, Itsukushima Jinsha.
8. Tachi, Shiwogama Jinsha.
9. Ōtachi, Futarasan Jinsha.
10. Wakizashi, Kongobūji.

(These are all kept in the Yūshūkwan)

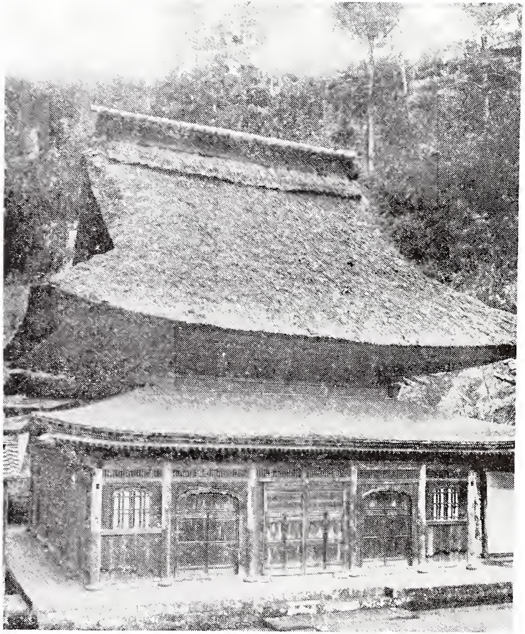


Fig. 23. Shariden, Engakuji (Kamakura)

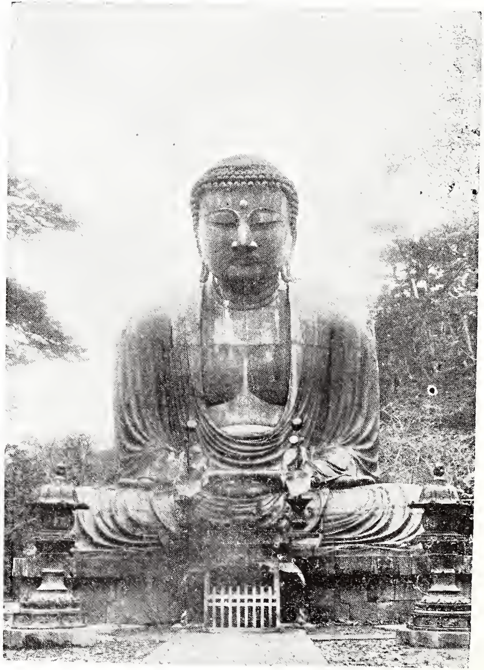


Fig. 24. Daibutsu, Kōtoku-in (Kamakura)

NIKKO MATSUSHIMA AND HIRAIZUMI

TŌSHŌGŪ (Tokugawa Shrine), *Nikkō*

The fame of Nikko, where the picturesqueness of nature is enchanced by the artistic splendor of human work, is world-wide. The two Tokugawa Shrines, Tōshōgū and Daiyū-in, one Shinto shrine, Futa-ara-jinsha, and Buddhist temple, Rinnōji, and other buildings are crowding at Nikko, and they are all special buildings under "state protection." Our description in the following pages is confined to the two shrines of the Tokugawa Shogunate.

The first plans of the Iyeyasu Mausoleum were laid by his immediate successor, Hidetada, in 1617. Iyemitsu who followed Hidetada thought of rebuilding it on a grander scale in 1624, and ordered his chief architect, Kora Munehiro, to carry out his idea. A large amount of money was expended, and all the feudal lords under the Shogunate government vied with one another to please their master. The whole thing was completed in 1636. Taking advantage of the natural aspects of the locality, buildings of various characters were distributed. This style was a kind of compromise between the Buddhist and Shinto architecture, and yet original enough to be specially termed the mausoleum style. Sculpture, painting, lacquer work, metal fittings, composite woodwork, and all other industrial arts were made to yield their best products in the creation of the Shrines, where dazzling splendor and extravagant gorgeousness defy all comparison.

Where the shopping districts of Nikko terminates, there flows the turbulent stream of Daiya-Gawa over which spans the SACRED BRIDGE to the left, we enter into the precincts of the Tōshōgū Shrines. The old giantic cryptomerias on both sides of the long slope almost shut off the daylight. When we walk up the winding passageway, we come to the broad path leading up to the Shrine. To the left we see the FIVE-STORIED PAGODA.

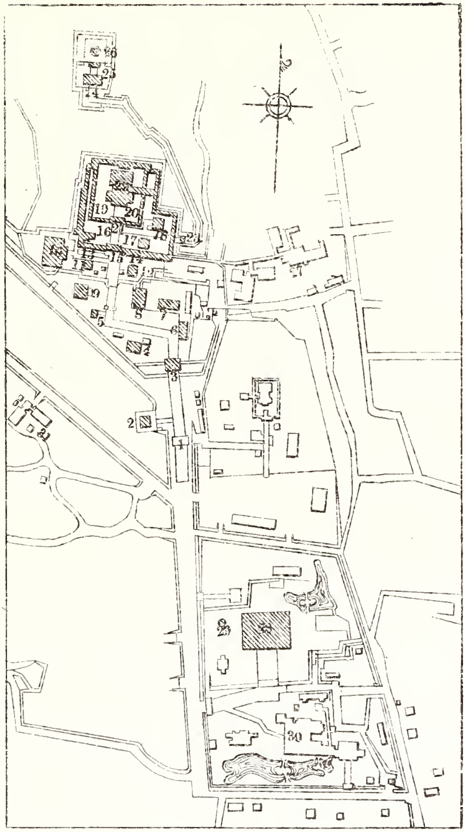
This Pagoda (the first-story of which measures 16 *shaku* square, and whose height is 116) is a re-erection on the old site. The plans were designed by an architect called Ōkubo Kiheiji in 1807. The whole structure is not in good proportion, for it is a little too high, but it is most skilfully constructed, showing some originality.

Next, we come to the gigantic granite *Torii* (23.5 in span and 28.9 in height), passing which we enter the FRONT GATE where the passage turns to the left. On the right stand three STORE-HOUSES which are built in composite form, harmoniously rendered between the storehouse style (*azekura*) and the ordinary palace style. On the left there is the sacred STABLE. At the end of this broad path the CISTERN is located, which, though small in scale, is felicitously built. Turning to the right at this point, and passing through the bronze Torii, we come to the REVOLVING LIBRARY which faces one of the storehouses. The Library is five spans square, double-roofed, and in pyramidal construction. Copper plates cover it and the summit is capped with a kind of finial ornament called "Hōshu-Roban." The interior is furnished with the revolving book-cases.

Coming up a flight of steps, we see the BELL TOWER standing in agreeable opposition to the DRUM TOWER. Behind the latter there is a magnificent building, Honjido dedicated to Yakushi, the Healing God. Where the flight terminates, leading to the last court, the YŌMEIMON stands, from which the GALLERIES extend further back, eastward and westward.

The Yōmei-mon (21.9 × 32.5, Fig. 25), two-storied, is a gate of three spans provided with one passageway. The roof is of the *irimoya* style, with carved gables, and covered with copper plates. The pillars, brackets, balcony, and walls are most sumptuously ornamented with all kinds of designs and in all styles of carving. The human figures, animals, plants, and geometrical forms are carved full or in relief, high and low, and in openwork. Among these, the dragons and lions are most boldly carved and the peonies in low relief most elegantly. The ceiling of the first story has the dragon in monochrome and the heavenly beings in colors, by Kano Tanyu and his brother Yasunobu. The embellishments of this gate are

Tōshōgū and Rinwōji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1. Torii
2. Gojū-no-tō
3. Omotemon
4. Jinkyū
5. Mizuya
6. Shimo-Jinko
7. Naka Jinko
8. Kami-Jinko
9. Rinzō
10. Honjidō
11. Korō
12. Shurō
13. Nishi-Kwairō
14. Higashi-Kwairō
15. Yōmeimon
16. Jinyosha
17. Kami-Shamusho
18. Kagurasho
19. Mizugaki
20. Mizugaki
21. Karamon
22. Honden
23. Sakashitamon
24. Haiden
25. Karamon
26. Okusha Hōtō
27. *Shamusho*
28. Rinwōji Hondō
29. Rinwōji Sōrintō
30. Rinwōji *Kuri*
31. *Nikko Hōmotsukwan*

Names of buildings in Brevier type are those under "State Protection."

principally sculptural, delicately and elaborately executed. Those who study and admire them are liable to forget the coming of the dark, so is the gate called "*Higurashi-mon*" (day-spending gate). The galleries extending from the gate are filled with most wonderfully carved figures.

As we pass through this gate, we see the STORE-HOUSE for the Sacred Portable Shrine (SHINYO-SHA) to the left, and the STAGE for Sacred Dance (KAGURA-DEN) and, above, the OFFICE ROOM (formerly, Hall for burning Goma), are to the right. The KARA-MON stands right ahead of our passageway, within which are arranged the HALL FOR PRAYERS, the STONE CHAMBER and the MAIN SHRINE, encircled by the SACRED FENCE.

The Kara-mon (10 × 6.25, Fig. 26), though small in design, is another gate most extravagantly decorated. The roof has curved gables on four sides and is capped with the bronze dragon. Delicate carvings are the principal decorations. The columns and panels are overlaid with various designs (dragons, flowers, etc.) in rare foreign woods.

The Main Shrine (*Honden*), 45.5 × 35, the Stone Chamber (*Ishinoma*, 18 × 31.5), and the Hall for Prayers (*Haiden*, 73.1 × 28) are inside the Karamon. The Hall for Prayers comes first in front, and behind it is the Main Shrine, and they are connected by the Stone Chamber,—which is a happy specimen of the Gongen style of the Shinto architecture. The Hall for Prayers measures nine spans by four and is surrounded by a gallery. In front, it is supplied with a portico. Inside is one spacious room flanked by two chambers, the right to be used by the Shogun and the left by the Lord Abbot of the Shrine. The roof is of the *irimoya* type with *chidori* and *kara* gables, and covered with copper plates. Back of the Hall, the Stone Chamber leads to the Main Shrine.

The Main Shrine measures five spans on all sides and is also surrounded with a gallery. The interior is divided into three apartments, outer, inner, and innermost. The roof is *irimoya* and covered with copper plates. In the innermost sanctuary there is the Sacred

Shrine most exquisitely executed and most sumptuously ornamented (Fig. 27).

In this special quarter comprising the Hall for Prayers, Stone Chamber, and Main Shrine, all the imaginative arts and all the technical skill that could be commanded in those early Tokugawa days, were most ravishly displayed. The constructions are full of variety, the general outlines are most elegant, the details are rich in originality, and the designs exhaust the powers of imagination. If there is anything to be described with a train of superlatives, here is the instance.

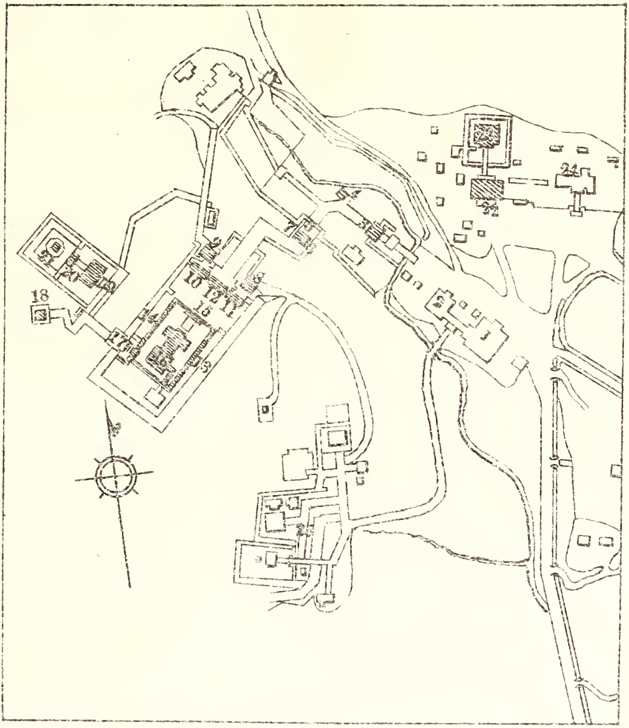
Going out of the eastern gallery of the Yomei-mon, we come to another gate known as SAKASHITA-MON, from which starts a series of long winding flights of stone-steps. When these are finished, we reach the farthest recess of the Tōshōgū grounds, for by passing through the CAST BRONZE GATE we are conducted to the MORTUARY CHAPEL, behind which upon the five-fold platform stands the BRONZE STUPA of Iyeyasu, the first Shogun of the Tokugawa government.

THE DAIYŪ-IN SHRINE, *Nikkō*

The Shrine of Iyemitsu has its own quarter west of Tōshōgū. The shrine designated as Daiyu-in started its work in 1651 and was completed in 1653. The architects were Kihara Yoshihira and Heinouchi Masanobu. The placing of the various buildings in accordance with the natural environment was similar to that of the Tōshōgū Shrine. While the latter contains more of the Shinto element in its composition, the Daiyu-in is more Buddhistic. The scale is not so grand with this shrine, but as far as the richness and brilliancy of ornamentations are concerned, the one matches the other.

Entering the NIWŌMON, the passage turns left, and just where it turns stands the Cistern. Next comes the Niten-mon (Fig. 28), the two-storied GATE, and when this is gone through there is another flight of steps, along

Daiyūin and Futarasan Jinsha



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1. *Hokkedō*
2. *Jōgyōdō*
3. Niwōmon
4. Mizuya
5. Nitemmon
6. Sodebei
7. Sodebei
8. Korō
9. Shurō
10. Kwairō
11. Kwairō
12. Yashamon
13. Mizugaki
14. Mizugaki
15. Karamon
16. Honden
17. Kōkamon
18. Hōzō
19. Haiden
20. Karamon
21. Oku-no-in Hōtō
22. Futarasan Jinsha Haiden
23. Futarasan Jinsha Honden
24. Futarasan Jinsha *Shamusho*
25. *Jigendō*

which the BELL TOWER and the DRUM TOWER stand facing each other. There we confront another gate, within which there is still another, the KARAMON. From the Kara-mon the SACRED FENCE extends encircling the MAIN SHRINE, HALL FOR PRAYERS, and CORRIDOR (*ainoma*).

The Main Shrine (35.3 × 35.8) is situated farthest back, while the Hall for Prayers (56.7 × 22.5) is in the front, and the two are connected by the Corridor (14.25 × 29.1). It is a modification of the regular Gongen style. The Hall for Prayers (Fig. 29) is 7 spans in front and 3 spans to the side, with an *irimoya* roof, which is furnished with *chidori* and *kara* gables, and covered with copper plates; in these respects the present Hall is just like that in the Tōshōgū shrine. Back of the Hall there stretches a Corridor (*Ainoma*) of one span front and four spans deep, connecting with Main Shrine.

The Main Shrine is five spans square with a double-roof in the *irimoya* style and covered with copper-plates. While the Main Shrine of the Tōshōgū is Shinto in style, the present shrine is Buddhistic not only in style but in ornamentation. In the interior there is an exquisitely designed dais on which rests a miniature shrine somewhat looking like a double-roofed Buddhist building. It goes without saying that this shrine too was the efflorescence of all the artistic skill of those days.

This group of the buildings, including the Hall for Prayers and the Main Shrine, is varied enough in its outward forms, and decorations, outside and inside, consist principally in the use of gold-foil on the lacquered ground. The columns, beams, and brackets have geometrical carvings interlaced with floral, animal, and angelic designs,—in all this, this Shrine somewhat differs from the Tōshōgū which is principally embellished with gorgeous colors.

When we ascend a winding staircase back of the KŌKA-MON in Chinese style which is erected at the north-east corner of the Main Shrine, we finally reach the farthest recess of the precincts. Here stands the MORTUARY-CHAPEL and behind it the BRONZE-GATE leading to the BRONZE STUPA of Iyemitsu, the third Shogun.

ZUIGANJI, *Matsushima*

The old historic buildings that come specially under the "state protection" in the city of Sendai are the Shinto shrine of the OSAKI HACHIMANGU and YAKUSHIDO of Kokubunji, one of the ancient "state temples," both of which were erected by Date Masamune, Lord of Sendai, and are examples of elegance and strength. Besides these two, there are at Matsushima the Buddhist temples, Zuiganji, and GODAIDO both of which belong to the Momoyama era and were rebuilt by Masamune. Especially, the main buildings of Zuiganji situated in the midst of a fine landscape, is a splendid work typical of those times.

The first establishment of this Zen-temple was in the year 828, which was later in 1609 reconstructed by the order of Masamune. What are now left of those buildings are MIDDLE GATE, (*Chumon*), the Onarimon Gate, the MAIN HALL (*Hondo*), the RESIDENTIAL BUILDING (*Kuri*), the GALLERIES (*Kwairo*), etc. Of all these, the Main Hall (125 × 79.5) stands foremost in design and execution, and is a model specimen of architecture of this style. It is a great single-story construction with an *irimoya* roof which is covered with tiles. The spacious central room and the upper are worthy of study, and the sculpture on the door-panels and friezes show vigor. The entrance porch located in front of the Hall and towards the left, has the shape of the letter Z in the plan. The roofs show variety; sculptures and mouldings are bold and freely used. (Fig. 30.)

CHŪSONJI, *Hiraizumi*

This Buddhist temple was first founded in the year 850, and its rebuilding took place early in the twelfth century by the order of Fujiwara Kiyohira, when it consisted of grand edifices. At present, the Konjikido and the Kyōdo are the only two buildings reminding of the past splendor.

The KONJIKIDO (or Golden Hall) was constructed in 1124 by the order of Fujiwara Kiyohira who wished it to be his own mortuary. The scale is small, but the whole building stands as a sample of gorgeous extravagance achieved by all the technical skill and artistic imagination that were available at the time. It was quite unusual of him, however, to have his own burial place built even before death.

The Golden Hall (12.28 × 18.28) measuring three spans each side is a one-storied square building. The Naijin or inner sanctuary (Fig. 31), occupies the centre of the interior, one span square, and the encircling part constitutes the Gejin (outer circle). The raised Buddhist dais stands in the middle, occupied by the Amida trinity, two guardian gods, six Jizoes, and the other figures. Inside the dais is placed the coffer containing the remains of the donor, Fujiwara Kiyohira. Behind the central dais, on either side, there are two more dais with Buddhist figures on them. The right one contains the remains of Motohira, son of Kiyohira, and the left are those of Hidehira, son of Motohira. They were both placed here successively after the death of the founder, and in the decorations on the dais one can trace their successive changes in workmanship.

While this is an unpretentious building as far as size goes, the ornamentation is quite representative of the art of the age, and on that account it is a most valuable specimen. Both outside and inside the Hall is lacquered. The exterior has gold-foil on the lacquer ground, whereas the interior is furnished in *makié* inlaid with mother-of-pearl, and covered with gold-foil; it is also highly fitted with all kind of metal work. The railings of the central dais are veneered with some foreign wood on which are inlaid decorative flowers in mother-of-pearl. The elegance and delicacy of the entire embellishment is far superior to anything in history, and fully displays the characteristics of the Fujiwara period.

In 1288, Koreyasu, the Shogun of the time, designed a super-structure to protect the whole building of the Konjiki-do.

The Kyōzo, or the Sacred Library (25.5 square) was established in 1108, and of double-roof style. But it was burned down in 1339 resulting in the loss of the upper roof. At present, shelves are placed inside on which the Sutras are arranged. In the middle there stands an octagonal dais. The contents here are all relics of the olden times. The Buddhist books (or Sutras) contained in the boxes are of three sorts: those copied on dark indigo ground with gold pigment, and those copied with gold and silver pigment, and those printed. The pictures inside the cover of those first two-classes of sutras are excellent examples bequeathed by late Fujiwara. Besides these, there are other religious articles preserved in the Library which are of the same age and value as the building itself.

The Saishowo-Mandara picture kept in the Benten-do is painted on the same material and with the same technique as noticed in those pictures of the sacred manuscripts. They are of course all contemporary production.

In the Sacred Storehouse, there is a glorious example of Fujiwara Buddhist art. The wooden image of Ichiji Kinrin typifies the ideal form of elegance as conceived by the Fujiwara period, even attempting to appeal to our sense of reality. While it is quite an unusual thing to paint the body of the Buddha in flesh color, the artist inserted crystal eyes to make the statue more realistic, something altogether unique in those days, but a natural thing for this image to be so treated. Except the face, all the other colorings have been renovated by a modern artist, the result of which is damaging. It is interesting to see that the sacred crown with openwork in gilt-gold and with a gem insertion, and the canopy in colored wood, are preserved just as they were in those early days. (Fig. 32).

In the Storehouse, there are several other religious articles reminiscent of the Fujiwara period, and, therefore, worthy of careful study, among which we may mention the ancient baldachin of pure Fujiwara style that was once hanging over the main object of worship in the Golden Hall.

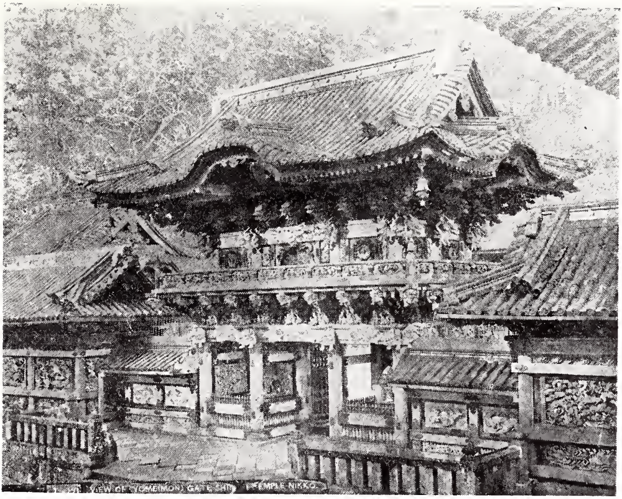
VIEW OF YOMEIMON GATE SHI[illegible] TEMPLE NIKKO

Fig. 25. Yōmeimon, Tōshōgū (Nikkō)

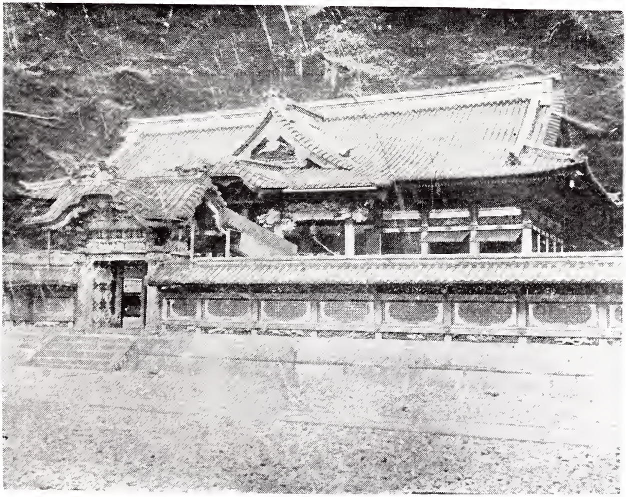

Fig. 26. Karamon and Hall for Prayers, Tōshōgū (Nikkō)

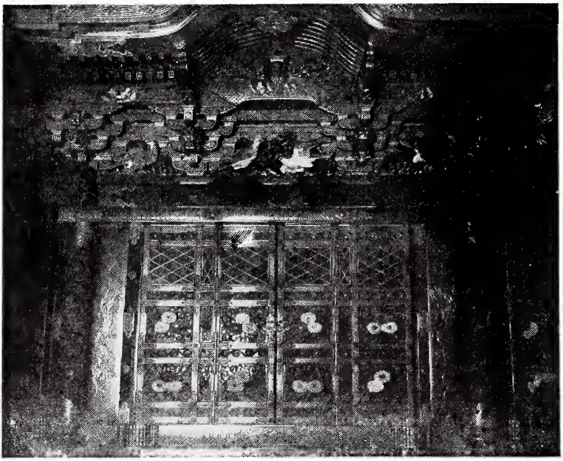

Fig. 27. The Sacred Shrine, Tōshōgū (Nikkō)

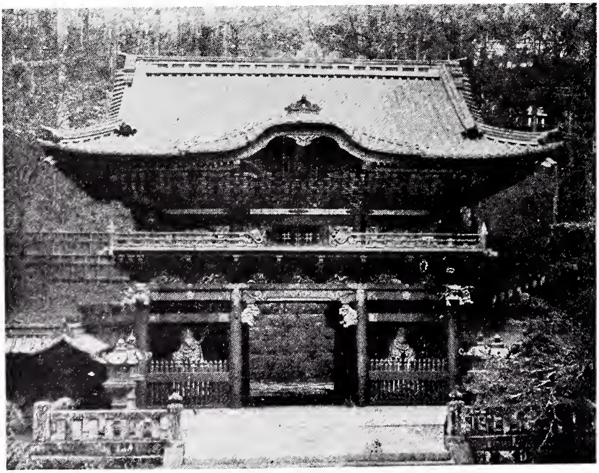

Fig. 28. Niten-mon, Daiyū-in (Nikkō)

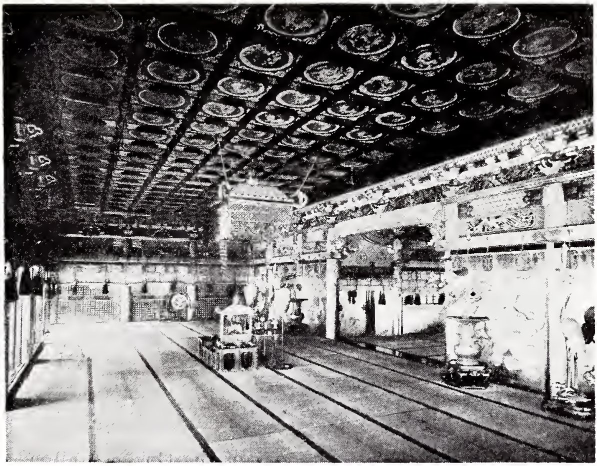

Fig. 29. The Hall for Prayers, Daiyū-in (Nikkō)

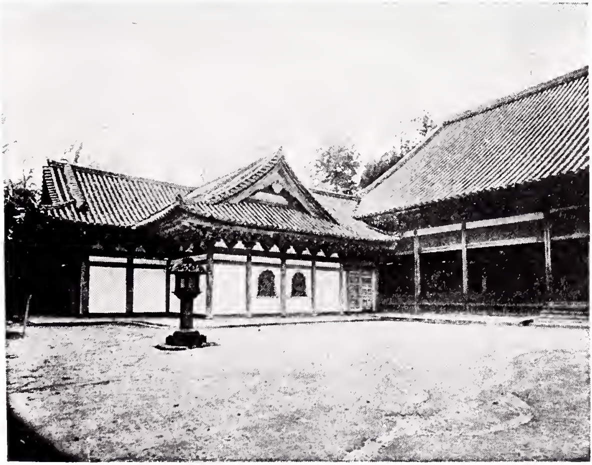

Fig. 30. The Entrance Porch and Main Hall, Zuiganji (Matsushima)

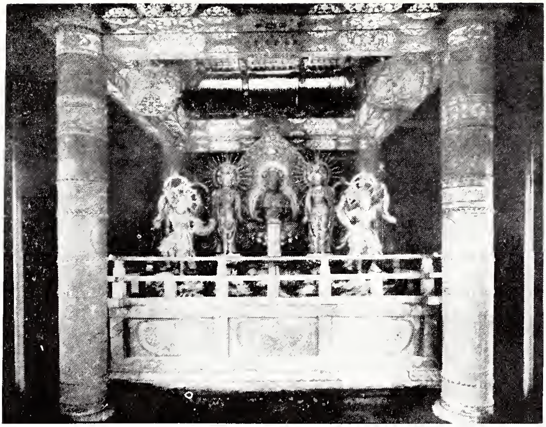

Fig. 31. The inner Sanctuary of the Golden Hall, Chūsonji (Hiraizumi)

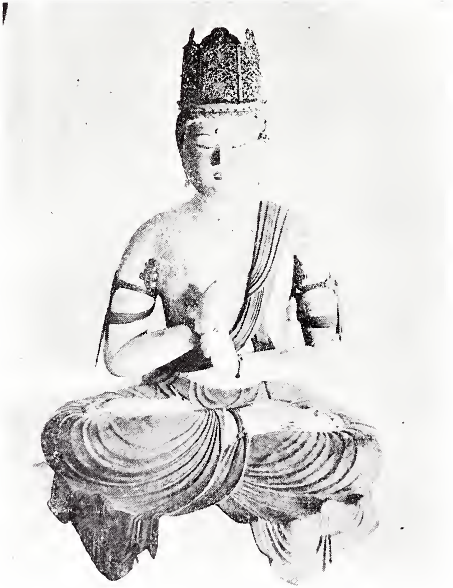

Fig. 32. Ichiji Kinrin, Chūsonji.

KYOTO AND VICINITY

THE KYOTO IMPERIAL MUSEUM

I. SCULPTURE

NYOIRIN-KWANNON, WOOD (Fig. 33). *Kōryūji.*—The statue is carved out of a solid piece of wood. The cheek is lightly supported by two fingers of the right hand, assuming a meditative attitude, while the body rests on a pedestal with the right foot on the left knee. There is something primitive in the straight, stiff posture, yet the thin face, slender limbs, and delicately-carved drapery suggest a height of elegance and refinement. It is a work of the seventh century modeled after the Korean style of sculpture. The long eye-lids and the large mouth are the points not to be observed in other sculptures of this type.

MIROKU, a clay statue (Fig. 34). *Kōryūji.*—A considerable rise in the brow spreads over the whole countenance a certain air of spirituality. By making slenderer the lower parts of the body, the sitting posture grows elegant, while by giving sharp elevation and strong flow to the lines of the drapery, the whole figure gains considerably in serene dignity. When Nara art was influenced by mystical Buddhist art, the elegance of the former style now turned into the forcefulness of the latter; for one of the peculiarities of the mystical Buddhist sculptures was to carve on a solid piece of wood, to which is imparted a tone of austere severity. However, as the fullest development of clay modelling is to be sought in the Nara period, this statue is most likely a work of early Heian in the eighth century.

MASKS OF THE TWELVE GODS, wood. *Kyōwo-gokokuji.* In the Shingon Sect, the portrait pictures of the twelve gods are extensively used, but we have never yet heard of the existence of their portrait statues. Even as masks the present ones are the sole example. Masks of all kinds were used in dancing or on ceremonial occasions, but it is said that this temple was the only place where masks of the twelve gods were adopted. They were made use of when the completion of the original five-storied tower which is no more now was celebrated sometime between 824 and 833. Originally, there were twelve, but we have at present only seven of them left. As said before, the making of these masks was a unique feature of the temple where they have been preserved, and naturally they have as sculptures a certain mixture of native taste. They are the forerunner of this kind of work in this country.

II. PAINTING

THE INGWA-KYŌ (Sūtra of Cause and Effect, in one roll) (Fig. 35). *Hō-on-in.*—The Jataka tales of Shakya furnished good motives to artists in India as well as in China, not only for religious purposes but for their artistic significance. The present copy was probably the first of its kind, that is, of a roll which is made up of texts and illustrations arranged the one under the other, according to the Sūtra of Cause and Effect. The date is no doubt during the Nara period as the colophon states; but since the figures, dress, and other objects depicted in the roll retain some of the customs of Northern China prevailing in the sixth century, it is to be concluded that there existed a Chinese original from which the present work was copied. This form of arranging texts and illustrations finally culminated in the production of *Yemakimono* peculiar to Japanese art.

THE INGWA-KYŌ (in one roll). *Jōbon-rendaiji.*—This is a part of the same work as the one described before. That of Hō-on-in is a section of the third division of the Sūtra whereas the present copy forms a section in the second division.

THE WORLD-MANDARA (Fig. 36). *Jingoji.*—The principles of the Shingon Buddhism are, besides its scriptural texts, graphically presented in the Mandara pictures, of which these two here presented are the fundamental ones, the two making a set. The material used is a special kind of silk called "Aya" on which the figures are drawn in gold and silver. Gold is used to paint the principal figures as well as the essential parts in the pictures, while silver is reserved for dresses and ornaments as a sort of supplementary coloring. The Buddhists read some mystical meanings in these separate uses of the colors, but, artistically speaking, this is an appropriate method in the harmonious arrangement of the ground-color and the colors used in painting. According to the tradition, the pictures were completed in this temple by Kūkai in 821.

THE FIVE DAIRIKIKU-BOSATSŪ (Fig. 37). *Dai-yen-in and other 18 temples.*—These Bodhisattvas are mentioned in the Ninnō Sūtra, and when the rite called by this name is performed in order to pray for peace and freedom from calamities, these pictures of the five gods are produced. Since Kūkai first performed the rite at Tōji it became customary for this temple to do the service as one of the most important mystic rites of the Shingon Sect. The present pictures were thus once hung in the Lecture Hall (Kōdo) of Tōji, which were, however, later on removed to Kōyasan. The size of the portraits is in keeping with the gigantic structure of Tōji. Avoiding all unessential decorative particulars, the artist concentrated his efforts on the presentation of the superhuman power which was supposed to be in possession of the gods. The wrath which will terrify all the evil ones away is realistic enough even to frighten us. Among all the gods of wrath belonging to the "Destructive Department" of the Shingon, these are yet the most powerful ones as reminding us of the days of Kūkai. We have at present only three left of the five.

YEMMATEN (Fig. 38). *Kwanchi-in.*—The features are noble and refined, and in the eyes there is an expression of quiet melancholy, while the clothing is bright and gorgeous. The entire presence is that of dignity. This is in harmony with the spirit of the Shingon, whose outward manifestations are resplendent with light and color, and yet in whose philosophy are hidden deep things of the universe. The calm melancholy then changes into loving-kindness, and the noble refinement becomes gracefulness, and finally the dignity grows softened even to approachability. The present picture is thus historically important as showing the process of this evolution. More than that, it is an artistic creation, entitled to a very high rank. Hence its value in the history of Japanese art. The temple tradition ascribes its authorship to Yeri-Sodzu, for which we have no positive proofs yet. Its date, however, may have been synchronous with the age of the supposed author, that is, in early Fujiwara.

Fudō (Fig. 39). *Seirenin.*—There are several noted Fudō pictures still in existence; excepting those colored red or yellow and with other special features, the present one is the master-piece of all Fudō pictures generally. One of the essential symbols characterising the power of this god is the flames enveloping the body, and these are what raises this picture above all others; for they really remind us of a burning, scorching fire. Among the Buddhist painters in the Fujiwara period, there was one, who, mastering the art of representing fire by nature study, succeeded in the picture of Fudō. Perhaps the author of the present Fudō too may have gained his idea by actually studying the real object, and his date was in middle Fujiwara.

The Buddha Rising from the Golden Coffer (Fig. 40). *Chōbōji.*—The Buddha cremated rises again, fully transfigured and enveloped in the radiance of a supernatural light. All his disciples around the golden coffer from which the master is seen showing his half body, are struck with joy and wonder, with reverence and worship. The picture depicts this scene of the supreme moment. The bright, glowing color enhanced by the gold dazzles the eye, and in the midst of which there stands the Buddha serene and dignified, transforming the whole picture into one of inexpressible beauty. The depiction of such a scene as this is the monopoly of Buddhist art as much as that of Buddhist sculpture. And the pride of the Fujiwara period consists in its having imparted to this sort of depiction the element of beauty and elegance. It is difficult to fix the date to the present picture, but we may conjecture its being middle Fujiwara.

Buddha's Entrance into Nirvana (Fig. 41). *Kongōbuji.*—The rite of Nirvana commemoration was anciently performed at Yamashinadera, the example of which was soon followed by other temples, and the picture now before us was used on such occasions, and is the oldest of those whose dates are definitely known. The inscription in it reads, "Copied in the third year of Otoku" (1086)." Compared with other Nirvana pictures commonly known to us, this one has less figures and animals surrounding the Buddha; besides, its composition lacks in detail. But enough power is reserved in its depiction and in its figures to fill up the entire canvas, however large it may be. Grief and lamentation is not exaggerated, each gives an appropriate expression to the feeling. What is most noticeable in this picture is that while gold pigment and gold filigree bands were most extensively applied for ornamental purposes in those times, the author of the present picture seems to have refrained from their use except on the central figure, perhaps lest they should interfere with the general effect of sorrow. In short, it leaves nothing more to be desired in representing a scene of sorrowful tranquillity suitable to the occasion of the Great Sage's death.

The Twelve Gods (Fig. 42). *Jingoji.*—This pair of folding screens was painted in early Kamakura, that is, towards the end of the twelfth century, by Takuma Shōga who started a new movement in Buddhist art. The figures are now horizontally arranged, which is a departure from the sitting posture of the old school. The lines are vigorous, the colors are gorgeous and full of contrasts. The air of tranquillity that prevailed in the preceding style is now transformed into one of movement. When this innovation was introduced, it not only became the model for all the succeeding Twelve Gods, but established a new school to be known as Takuma. These paintings are thus also historically important.

Taira-no-Shigemori, Minamoto-no-Yoritomo, and Fujiwara-no-Mitsuyoshi (Fig. 43). *Jingoji.*—Both the Taira and the Minamoto family arose from the warrior class. When they came in power replacing the Fujiwara, the new figures stood in such contrast to the old court nobles that artists found it necessary to create a new type of portraiture. These two portraits, Shigemori and Yoritomo, representing leaders of the two warrior families, may be regarded as excellent precursors of the new style. The dress is entirely that of a court noble, but the frame and features, how different from those of the nobleman! A manly and forcible character, as leader of warriors, shines out of every line,—such a contrast to the effeminate and sentimental court literati. Even in Fujiwara Mitsuyoshi, a nobleman pure and simple, something of the new school vigor is to be noted. The author is recorded to be Fujiwara Takanobu (1142–1204), almost a contemporary of the subjects of the portraiture.

Illustrated History of Kitano Tenjin (Fig. 44). *Kitano Jinsha.*—Sugawara Michizane, popularly worshiped as Kitano Tenjin, was an unfortunate statesman-scholar in power during the Yengi era. After his death, he was regarded as a superman in possession of miraculous virtues. The spirit of the time which was greatly under the influence of the Tendai Buddhism had a great deal to do with this deification. During the Kamakura era it was customary to an illustrated record of the life of a great religious leader, whose wonderful career full of miracles was the subject of deep popular reverence, and no doubt the present *yengi*, rich in supernaturalism, started the fashion. The most dramatically interesting chapters of the whole volume recording the life of Michizane, were; first, when he, becoming an exile, had to lead a lonely life in an obscure part of the Empire where he thought of the past glory and the Imperial favors, now symbolised by the court dresses vainly lying before him; and second, when he was transformed after death into the god of thunder and lightning and enabled to vent his unforgetable ire upon his enemies still alive. The two extremes, his downfall and his resurrection as god, naturally furnished the best themes to the artist, whose interest in them is thus observable in the picture here. In the inscriptions the words "The present time" occur where the events between 1219—1221 are illustrated, from which the date may be inferred. Fujiwara Nobuzane is by tradition the author, but except for the fact that he was then alive, the work does not seem to be his. After this, the Tenjin worship grew more and more popular, and there were produced many illustrated records of his life, all of which were more or less reproductions or imitations of the present original.

MONJU CROSSING THE OCEAN. *Kodai-in.*—The Sonshōdarani, a mystic work, was introduced from India into China under the T'ang dynasty, and became the centre of popular faith, for it was now carved into stone tablets and erected all over the country. Besides, the events attendant to the introduction of the dharani were made subjects of painting. Japanese Buddhist scholars are also recorded as having brought the mystic tract over from China, and the picture before us is the oldest of such ones left to the present day. It was made in early Kamakura. The waves are rolling almost all over the background, and Monju, the central figure of the dharani, is accompanied by Buddhapali and other attendants, as if they were arriving from the land of Eternity. The vigorous lines show the influence of the Sung style.

KEGON ENGI. *Kōsanji.*—The propagation of the Kegon Sect in Korea was chiefly due to the efforts of two great Buddhist priests who travelled in China to study its teachings. The roll now before us is a pictorial record of their long hazardous journey. We have at present six rolls left out of an unknown number. Owing to loss and transposition even in them, the original form is difficult to recover. The religious journey of the Korean priests seems to have been filled with heart-stirring episodes; for there are scenes ghostly enough to make one's flesh creep, and tales illustrating the usual laws of causality based on love. The task of rendering the foreign story into a panoramic picture roll, especially in early Kamakura, must have been attended with extraordinary labor. But the Sung pictures, and in particular Buddhist pictures in monochrome which had been already making their way to Japan, must have been a great help to the artist, who makes appropriate arrangements of sketchy strokes and various forms finishing up the whole in a delightful manner. When the present rolls are compared with the "Fifty-five Scenes from the Kegon," of Tōdaiji, whose sources were all in China, the critic will understand what I mean in the above statements.

THE AMIDA TRINITY RISING OVER THE MOUNTAIN. *Konkai-Kōmyōji.*—The Golden Amida accompanied by his attendants, Kwannon and Seishi, reveals himself over the edge of the mountains. This was, says the legend, the vision which appeared to Yeshin Sodzu (1011–1093) who transferred it on silk. The picture symbolises the height of the religious consciousness reached by the Japanese followers of the Pure Land doctrine; for Amida now reveals himself here to assure them of his merciful reception. This miraculous trinity is represented with gold through and through, even the smaller patterns on their dresses are rendered in gold on a golden ground,—the climax of majestic inspiration. It is the record not only of the achievement of the Pure Land faith in Japan, but of the highest period reached by Buddhist art in the depiction of the most august subject. The date is early Kamakura, and the most representative one of the time.

LANDSCAPE (Screen). (Fig. 45). *Jingoji.*—The ancient Yamato school did not forget making natural scenery one of its themes, but its principal interest was laid in painting dwelling-houses surrounded by spacious parks. In the present screen not only the dwelling-house is painted minutely from its architectural aspect, but the garden is also in a most exhaustive manner represented with all its artistic designs. When the Kamakura period passed its meridian, the style of painting grew finer and more delicate: and this characteristic feature appeared also in depicting trees, and architectural drawings made notable progress. While in the *Yemakimono* this evolution is to be traced, nothing surpasses the present screen in its most exhaustive application of the art on such a canvas. The screen was preserved in the Shingon temple where the baptismal rite was performed.

PICTORIAL BIOGRAPHY OF IPPEN SHŌNIN (Fig. 46). *Kwangikōji* (or *Rokujō-Dōjō*)—Ippen who belonged to the warrior class of Iyo, spent all his religious life in itineration exhorting the people to invoke the Buddha's name for their future welfare. This itineration was a feature perhaps peculiar to the Buddhism of the age. Ippen who was the founder of a sect called Ji, thus naturally travelled far and near, all over the country, endeavoring to induce as many people as possible to the blessings of the Pure Land. This pictorial record of his life is really a journal of his travels full of shifting scenes. While his life-incidents move comparatively within a small compass, the natural surroundings making up their backgrounds are presented here in most varied forms. Each scene is a bird's-eye-view, and in each the peregrinating monk recurs as one from nature. As one of the devises of emphasising nature, every possible transformation of vapor is depicted, as mist, or fog, or hazy atmoshpere, in which a new interest is awakened each time. The greater is nature, the more insignificant appears the man, and in proportion his movements are lighter and more varied,—which is also a peculiar feature of these rolls. The rolls in all are twelve, one of which the seventh, is a copy. The last roll has this inscription: "The texts are by Shōkai, disciple of Ippen, and the pictures by Yen-i, in the first year of Shōan (1299)." The painter, Yen-i, is mentioned nowhere else, nor is his life known to us. But judging from this great work, he ranks as one of the immortals.

PICTORIAL ACCOUNT OF ISHIYAMA. *Ishiyama-dera.*—This *Yemakimono* is made up of the various miraculous deeds of Kwannon who is the main body of worship at this temple. Of the seven rolls in all, five were produced in late Kamakura, and the remaining two were complemented by a modern artist. While they record world-saving incidents of Kwannon, the compositions are varied and the strokes are excellent with which the general customs of the day are most entertainingly described. The colors are brilliant and refreshing, and refined is the style of painting,—which entitles this as one of the masterpieces of those days. Those supplanted by Tani Buncho (1764–1804) are good imitations of the old style.

PICTORIAL LIFE OF HŌNEN SHŌNIN. *Chion-in.*—Hōnen Shōnin (1133–1212) was the founder of the Jōdo Sect, and this pictorial life of his was produced early in the 14th century by the wish of the Emperor and court nobles of the day. In accordance with the number of the prayers originally made by Amida himself, there are 48 rolls of these pictures. They are thus the largest of the *Yemakimono* now in existence, and it was natural that many artists took part in their completion. But the result was that the chapters beginning with the birth of the founder and ending with his ordination are fine, while the following, as they approach the concluding chapter, grow less and less so. As the harmonious use of lines and colorings already reached a high order of excellence, these rolls show each in its own way a certain degree of success in depicting the interior scenes as well as the natural surroundings.

LANDSCAPE (Fig. 47). *Manju-in.*—The author, Sesshu (1420–1506), was a Buddhist priest who went to China to study its landscapes. When he came back to Japan, his work was no more the imitation of Chinese art as was the case with the Japanese artists before him. Their models were the Chinese pictures in black-and-white produced under the Sung or the Yüan dynasty. But Sesshu ceased to copy from the models, and made the first attempt to learn from nature. This caused a great stir in the artistic world of Japan then. Sesshu owed, however, a great deal to Kakei (Hsia Kuei) of the Art School, of the South Sung dynasty, in his methods of depiction, in his composition, and in other matters, all of which are traceable in the landscape picture before us. The spirit of Kakei was thoroughly understood by Sesshu, yet the latter surpasses the master in his unique way of reproducing the refreshing coolness of the summer scene or the shivering loneliness of winter snow. His masterpiece is no doubt the "Great river ten thousand miles long" in possession of Prince Mōri, but the one in front of us, however small, must be said to be another masterpiece second only to the one just referred to.

PINE TREE AND HAWK. *Manju-in.*—This has the seal and signature of Sesson, a sixteenth century artist. His favorite subject was landscape, and it is quite unusual to have this from his brush. His landscape pictures are Japanised variations of Sesshu, while his birds have something of Chinese in their delineation. In his days, there were many that were interested in hawk pictures, and even the warriors were delighted in the art as a secondary occupation. But there are really none that can be compared with the present picture of a hawk by Sesson, for this is, as a monochrome picture, rich in varieties of shadings and quite easy in the use of the brush.

LANDSCAPES, FLOWERS, AND BIRDS (Fig. 48). *Rei-un-in.*—Toward the end of the Ashikaga period, Rei-un-in, one of the temples belonging to Myōshinji had all the sliding-screens in its rooms decorated with paintings. The building itself still stands with some alterations, but to preserve the pictures in more favorable conditions, they were peeled off the panels and made into the kakemonos as we see them here. They are forty-nine in number. Some are in monochrome, others are slightly colored, according to subjects. The Chinese pictures doubtless served the artist as models for his landscapes, flowers, and birds; but in composition as well as in expression there are traces of Japanisation. The reason why Motonobu (1476–1559) grew to be the father of the Kano school, may be found partly in the conditions of the time, but is mainly due to his Japanising abilities. How far he succeeded in this, will readily be seen in these kakemono.

PEONIES, KANZAN AND JITTOKU, THE THREE SAGES TESTING VINEGAR. *Myōshinji.*—The author Kaiho Yushō, (1533–1615) belonged to the warrior class, and his master was Kano Yeitoku. He was best known among all the disciples of Yeitoku for his vigorous strokes. His brush moved with the sureness and rapidity of his spear, for the use of which he gained an unparalleled skill. This vigor, energy, and lightning quickness are noticeable in the peonies. This style, together with the use of the fewest strokes in the representation of a figure, comes from Ryokai (Liang Chieh), of South Sung dynasty. But the originality of the present artist lies in his application of the art to the decorations of a great building, instead of merely depicting, as in the case of Ryokai, scenes of momentary import. These pictures stand foremost as representative specimens of his great decorative style.

OAK-TREES AND HAWKS, REEDS AND HERONS. (Pair of six-fold screens.) *Daitokuji.*—The rise of the Soga school was in middle Ashikaga, and its line continued until the Tokugawa period. It produced many master-hands, the last of whom was the present author, Nichoku-an, the characteristic features of this school are the distinctive use of black shadings (*notan*) rather than their soft gradation, and in consequence the prevalence of vigorous strokes and clear-out composition. To make the best use of these features, the artists were delighted to find their themes in ferocious birds of prey or in roaring rapids. In these screens which are the representative work of his, the author resorted to the conventional subjects of his school, but at the same time he availed himself of those of another school; and by contrasting them, that is, by skilfully arranging hard and soft lines, strong and faint shadings, he succeeded in emphasising the general atmosphere of vigor and severity.

THE WIND-GOD AND THE THUNDER-GOD (Fig. 49). *Kenninji.*—These gods originally belonged to Buddhism, and when they were pictured they did not occupy any higher rank than being attendants to Kwannon. It was not until the master Sōtatsu painted them in these screens in a most life-like manner that they became independent gods. Before Sōtatsu, the Yamato school which, by emphasising the importance of coloring too much, put unnecessary restrictions on the free use of the brush, was on the verge of disappearance. The present author invented a new method of coloring by some original way of drawing,—which led to the revivification of the school. By some exquisite use of the brush and the mixture of black and gold, he managed to express the idea of sublime splendor and power, which are symbols of these gods of storm and thunder and lightning. The delicate Yamato school thus turned into one of vigor and manliness. The pictures of Sōtatsu are generally full of a revolutionary spirit, and the foremost of all the present one deserves its well-earned reputation.

THE SEVEN PATRIARCHS OF THE SHINGON BUDDHISM (Fig. 50). (In seven Kakemono). *Kyowo-gokokuji.*—These are portrait pictures of Nāgārjuna, the founder of the Shingon Sect in India, and his six successors in India and China. Five of the seven, excepting Nāgārjuna and Nāgābodhi, were brought by Kūkai from China in 806. Kūkai got his Shingon Buddhism from Keikwa (Hui Kuo), one of the patriarchs, and himself became the first Japanese patriarch of the Sect. These five portraits came from the master hand of Rishin (Li Chên), of the T'ang dynasty, who was a renowned artist towards the end of the eighth century. While there is something realistic in the features of those holy priests suggesting the artist's study from life, they are expressive of serene dignity, and their spirituality commands the beholder's respect. With some of his subjects, the artist was contemporary, while some others were not so very far away from his time. For this reason he probably had access to some reliable materials for his portraits. There is an application, however imperfect, of perspective in the drawing of the pedestals, quite an unusual thing for a T'ang artist. This suggests the influence of foreign art. The portraits of Nāgārjuna and Nāgābodhi are, according to the tradition, by Kūkai himself. It was possible that they were painted under his personal direction. The Sanskrit characters in "Shittan" and the Chinese in "Hihaku" style which are inscribed in the pictures come from the brush of Kūkai, and are the first records of these styles as they were introduced into Japan.

SHAKA-TRINITY. *Tōfukuji.*—The art of imparting an active air to the rigidity of Buddhist portraiture through a combination of strong heavy lines and gold colorings, most flourished in the South Sung dynasty. Owing to the evolution of lines in monochrome, even the conventionalism of religious paintings had to give away and among the pictures thus produced the one before us is the foremost work of art. With the change in the mode of delineation, change came also in the subject itself, and superhumanism gave away to humanism. This Shaka trinity, though reported to be by Godōshi, is probably a work of South Sung; for except the wavy lines on the skirt of Shaka's *Kesa* robe, which remind us of the age of Godōshi, everything else in the pictures exactly reproduces the South Sung.

FIVE HUNDRED ARHATS. *Daitokuji.*—With five Arhats to each kakemono, the complete set consisted originally of one hundred pieces of kakemono. While their ownership was being transferred from a Buddhist temple in Kamakura to Toyotomi Hideyoshi, and from Hideyoshi to the present possessor, Daitokuji, after going through in the meantime a few more changings of hands, six out of the one hundred were lost, and recently twelve of the remaining ones were sent to Boston Art Museum, thus leaving eighty-two out of the original set of one hundred kakemono. Judging from the old inscriptions on several of them, the pictures were produced in 1178 by public donations under the auspices of the resident-priest of Kei-an-in (Hui-an-yuan), of South Sung. As artists two names are given, Shu-ki-jo (Chou Chi-chang) and Rin-tei-ke (Lin T'ing-kuei), which correspond with the two different styles of painting to be observable through the set. It is, therefore, likely that these two artists finished all the one hundred pictures between themselves. Their efforts deserve admiration, seeing that there are enough varieties not only in figures, but in their landscape backgrounds.

KUJAKU-MYOWO (Fig. 51). *Ninnaji.*—The mystic rite to be performed in the presence of this god was of such importance that it was to be regarded as state service: for its performance was the sole privilege of the head-temple of the Shingon Sect. The god thus came to be the object of worship from an olden time, but the present picture is one of the few worthy survivals from among many others. The majestic peacock spreading its tail has a lordly dignity, over which rides the god fully decorated. This has been regarded as the best specimen of Buddhist paintings in gorgeous colors, which are even to this day impressive enough to make this picture conspicuous of all the rest of its kind. The features and general form suggest its Chinese workmanship, of late South Sung.

KWANNON, MONKEYS, AND CRANE (Fig. 52). *Daitokuji.*—Mokke (Mu Chih) the author of this picture was a Zen monk who thoroughly understood nature and her ways of shaping mountains, streams, and other objects of nature, especially those in the Hsi-Shu district. This understanding spirit pervades all his pictures. He was really a great wonder in the Chinese art world, but strangely his real worth was not universally appreciated in China as in this country except in such provinces as where Zen prevailed. As a result, his creations were lost in his own land, and are to be found only in Japan, where there are a goodly number of them. Of these, however, the greatest work deserving the utmost admiration is this triptych of Kwannon in the centre, and of monkeys and a crane at either side. Even in the delineation of mere rocks and trees, there is something unapproachable by human beings, reminding as of nature as she is in the remotest parts of the Hsi-Shu. On the other hand, Kwannon is the personification of mercy, and the monkeys and a crane are enjoying their natural life quite unconcerned with human worries. The pictures breathe the atmosphere of religious repose and sublimity. According to the inscription, the original owner was Ashikaga Yoshimitsu, a Shogun, whose date was about a century later than Mokke the artist, from which it is evident that his works were then already in Japan. How the present triptych was valued is seen from its splendid mountings made up with rare pieces of gold brocade.

LANDSCAPE, IN AUTUMN AND IN WINTER (Fig. 53). *Konchi-in.*—Originally there ought to have been four of these kakemono, for we have a similar piece depicting the landscape in summer, in possession of Minobusan, Kai. The lost one is that for spring. The make-up of these two landscapes is simple and broadly suggestive, leaving much to the imagination. A larger view of nature peeks out from the canvas, as we look at the picture. The figure leaning against the tree follows with his eyes the crane about to disappear beyond the clouds, whereas in the winter landscape the Taoist philosopher with a cane in his hand is absorbed in gazing at the bush-bamboos covered with falling snow. Both seem apparently indifferent to a greater nature extending right before their eyes, but as to great Nature herself she goes her own way serenely transcending all petty concerns of humanity. Such landscapes highly tinged with mystic imagination must have been produced in those regions in China, that is, in the Liang-Chê or the Chiang Nan district where Zen privailed and in the days when it most flourished in South Sung. That the Emperor Kiso (Hui Tung) of the South Sung dynasty is traditionally made the author of these pictures, is due partly to the geographical reason just mentioned and partly to the fact that the pictures are delineated in a way quite unique and that there pervades a sense of dignity over them. Some say they are by Kochokufu (Hu Chih-fu), but we have nothing definite of him, even about his own existence. They are after all masterpieces by an unknown hand.

Dharuma, Bukan, and Hotei. *Miyoshinji.*—The three figures are some of the most favorite subjects for black-ink artists of Zen style. The Hotei has the artist's signature as Rikaku (Li Ch'iüê), and the other two have none, but all the three come from one artist. According to the "Lives of the Artists," Rikaku is mentioned as having studied the style of Ryokai, and that the statement is correct is seen in these pictures, especially in the lines known as the "broken reed" style which are used in the drapery of Bukan. They are altogether those of Ryokai (Liang Chich). Rikaku again follows his master in simplicity of style and unworldliness of conception as we know from his Zen pictures. The date of this artist is not known, but as the two authors of the inscriptions to these pictures, Metto Bunrei (Mieh-wông Wên-ei, 1198–1263) and Yenkei Kōbun (Yen-hsi Huang-wên), flourished in the first half of the 13th century, the artist may be inferred as their contemporary. The legend says that these pictures were given to this temple early in the fifteenth century by a near relative of Ashikaga Yoshimitsu, the Shōgun.

Hermit-Sages, Gama and Tekkai (Fig. 54). *Chion-ji.*—We must not forget the name of Ganki (Yen Yao) among those artists who succeeded in a harmonious combination of lines and colors in the portraiture of the Taoist and Buddhist figures. As Ganki was a follower of Zen philosophy, he was always ready to take up his artistic brushes for the sake of the Zen temples. When Zen was introduced into this country his masterpieces came along with it. One of them was this picture we have now before us. As the characteristics of these two hermits, we expect to see strange, unearthly features almost Mephistophelian, but this was impossible for a black-and-white picture to accomplish, and the application of color became necessary. The only picture that has achieved a successful application, not as an attempt, but as something already accomplished is this by Ganki. One of the most noted of his Japanese followers, is Chōdensu of Tōfukuji.

III. ALLIED ARTS.

Lacquered Sutra-Case (Fig. 56). *Yenryakuji.*—This goes by the name of *makiye*, but the pictures are far from being free-hand, they are purely decorative with symmetrical designs. More silver dust is used than gold. It is a production of early Heian period in the ninth century. The surface and four sides of the case are decorated with circular designs and ornamental vines. Each circular design has in its centre a four-petaled flower which is surrounded on all sides with creeping vines; the vines are furnished with flowers and leaves, and they are so arranged as to harmonise with the rotundity of the general design. The flowers are gold and the rest silver, and around them all gold pigment is used to draw a circular outline. These general vine-like designs grew more or less pictorial in the following generations, and gold pigment was principally used for them. Brilliancy was thus gained, but such a fitting harmony between article and design as may be seen in this case was somewhat damaged.

SUTRA-CASE OF THE TAIRA FAMILY (Fig. 57). *Itsukushima Jinsha.*—Early in the latter half of the twelfth century, Taira Kiyomori and thirty-two members of his family copied the Pundarika and other thirty-two sutras with the utmost devotion of heart, and these accompanied by the prayers were most brilliantly mounted. They were then put in this case which was again decorated exhausting all the arts of those days. The god of Itsukushima was the recipient of them all. The case is made of copper, and the ground color is dark, over which are fixed the five-storied tower in silver, floating clouds also in silver, and the rising dragon in silver, gold gilt, the whole appearance giving an effect of gold and silver *makiye* in black lacquer. The figures are most elegantly executed, especially in the rising dragon the art reaches its climax. As to its manufacturing, historical records are loud enough, and as all the representative artists of the day must have been employed in its production, the article is to be regarded as the most important work which enables us to have a glimpse into the arts of the by-gone times.

FAN OF HINOKI-WOOD (Fig. 55). *Itsukushima Jinsha.*—The fan is made of many strips of thin narrow hinoki-wood strung with white thread, with a silver rivet. It was anciently used by the court ladies. On one side are painted plum-blossoms and a wheelbarrow, which are meant to remind us of scenes in the spring field. The setting up of censers in the scene suggests human presence, and so on the reverse there is the figure of a courtier with ladies. The two sides are thus brought into a relationship with each other. Scattered over the fan there are some inscriptions which are meant in connection with the pictures to make up the original poem. It is only in this fan that we can trace the design of that kind, among ancient relics of art. As to the elegance of the style, we have very few other pictures besides this, which was given to this Shinto Shrine probably by the Emperor Takakura in the latter half of the twelfth century.

LACQUERED CHEST (Karahitsu). *Itsukushima Jinsha*—The Buddhist sutras dedicated by the Heike family to the god of Itsukushima Jinsha are the foremost divine treasure of this Shinto Shrine. The sutras were originally kept in a metal case, but about four hundred years later the case itself was found neccessary to be specially treasured and taken care of. In the seventh year of Keicho (1602), the present chest was presented to the shrine by Fukushima Masanori, then the feudal baron of Aki province. The gold *makiye* decorating the chest is known as the Keicho style. The lacquered ground is prepared thin, and the gold pigment lies flat on it, and not densely. While thus there is nothing gorgeous and brilliant about it, as in the case of a high-relief *makiye*, the designs are noble and rich in pictorial effects as shown in the fading tips of the vine-leaves. The chest which was intended to give protection to the original box is now in its turn to be looked upon as an art treasure.

SIX PIECES OF TACHI (sword-blade). *Nibutsu-hime Jinsha.*—It was a fashionable thing in the Kamakura Period, with the warriors chiefly, to dedicate a sword-blade to the gods in order to have their prayers granted. These six swords too are likely to have been votive offerings to the gods by some warriors of Kamakura. The five of them, except the one with hirumaki* design, are beautifully ornamented, whereas the inside blades are not ground for practical use. The one whose scabbard is covered with a scale design has a gold-gilt lion insertion, and on the scabbards of other swords, cranes and tortoises and pines are carved on metal. These prove what high standard the art of metal engraving reached towards the end of Kamakura.

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* Hiru is leech, and the design looks like a leech winding itself around the hilt.

MINIATURE BUDDHIST SHRINE (Fig. 58). *Kongōbuji.* —There are four miniature shrines of ancient legacy made of scented wood such as sandal-wood, and they are all "State Treasures." Of them the present one and the one kept in Itsukushima Jinsha are most curiously and tastefully shaped. Both are reported to have been brought by Kūkai (775-835) from China. Miniature shrines made of scented wood are mentioned on the list of the articles brought over by Kūkai; but its whereabouts is yet unknown, perhaps was it something in style like the one we have here? From its fine and elegant workmanship we may regard it as a Chinese production, and yet we cannot deny some foreign influence in it.

PREACHING SHAKA IN EMBROIDERY. *Kwanjuji.*—That curtains embroidered with Buddhist figures, especially with group figures were anciently used as religious decorations in the Buddhist halls, is frequently recorded in history both Chinese and Japanese. The present embroidery work was originally a curtain as in other cases, but to preserve it in better condition it has recently been made into a screen. Shakamuni preaching in his vermilion robe and the chairs in which he sits are Indian in style and retain their original forms comparatively in good order, but the groups surrounding Shaka, badly damaged and patched, are Chinese. When we consider this mixture of two styles and the demands of the time which neccesitated such a mixture, and finally its workmanship, we may judge it as a T'ang production which was early brought to Japan.

CELADON PORCELAIN FLOWER-VASE (Fig. 59).—*Bishamondō.*—Of all celadon porcelain wares, one best known for its beautiful tinge, especially one called "Sora-iro" (a kind of sky-blue) is that which comes from the Sung and goes by the name of "kinutade" from its shape. The present vase with phenix-ears is a variety of the same class of wares. It not only is unique in shape but excels in glazing and consequently the beauty of its color is altogether unparalleled. It is the king of all the celadon porcelain vases in Japan. The date of its importation is unknown, but as there is a record of its having already existed early in the Tokugawa era, it must have been treasured some time before.

EMBOSSED VERMILION LACQUER TRAY. *Ryushōji*, (a sub-temple in Daitokuji).—When a carved piece of wood is lacquered as it is, it will lack in quiet softness and in the mellowness of polish. To avoid these defects, lacquer coatings are repeated until they reach a certain degree of thickness when figures are carved in the lacquer. The art developed in China during the Sung dynasty. When the lacquer thus used is vermilion in color, it is called "Tsuishu" (literally, heaped vermilion). It is an art peculiar to China and Japan which is still flourishing in the East. There were many masters of the art under the Yüan and the Ming dynasty, and of those known to Japan as model workers we may mention two names, Chosei (Chang Ch'êng) and Yomo (Yang Mou). The former is realistic, his work is soft and roundish; the latter likes vigor and angularity. This tray is a masterpiece charmingly realistic. On the reverse, the author's name, Chosei, is engraved with a needle's point.

MYŌHŌIN, *Kyoto*

It was in 1614 that this temple was removed from somewhere else to the present site. The building under the "State protection" are ŌJOIN, (Great Reception Hall), GENKWAN (Entrance Hall), and KURI (residence quarter). Besides these, south-east of the temple and east of the Imperial Museum there is the MAIN HALL of RENGE-WO-IN, popularly known as Sanjūsangendo.

The ŌJOIN or Great Reception Hall was originally a palatial building belonging to the Imperial Court, which was built in 1619 in honor of Tōfukumon-in, the Consort of the Emperor Gomizu-no-wo. It was later given to the temple. It still makes us think of the grandeur of the palatial style of architecture in the early Tokugawa period, while in construction and technique it has features distinctive of the Momoyama period. The KURI or Residential Quarter is traditionally known as a place where Hideyoshi treated one thousand monks to a dinner. It is another massive structure, and in various technicalities as well as in sculptural decoration this character is fully displayed.

The MAIN HALL of RENGE-WŌ-IN, popularly called the SANJŪSANGEN-DŌ (389 × 54, Figs. 60, 61), was founded in 1165 by the ex-Emperor Goshirakawa, and when it was later destroyed by fire, it was rebuilt in 1266 which is the present one. It is an immense work of architecture of 35 spans front to the side of five spans. It is surrounded by a corridor, with a tiled roof. The side-view of the building is fine, but the façade is low and monotonous in tone. Upon the central dais inside are placed the Main Buddha, thousand-armed Kwannon, and 28 celestial creatures, all of the same date as the building itself, and those sacred figures are accompanied on both sides by one thousand Kwannon statues filling up the entire hall. It is quite a grand sight. In structure and style, the building is a reconstruction of the Kamakura period still reminiscent of late Heian.

CHISHAKU-IN, *Kyoto*

SCREEN PICTURES. In Kyoto there are many temples richly furnished with splendid sliding screen (*fusuma*) pictures, some of which are already on the list of the "State Treasures." The following is one instance of them. Chishaku-in, the present subject of description, is said to be the relic of Shōunji which was founded by Hideyoshi in 1591 (circa). The screens (Figs. 62, 63) here may have been some of those that once decorated the older temple. The artist is reported to be Hasegawa Tōhaku (1539–1610). At present these screens are arranged with no definite plans just filling up any space that requires filling, and out of what was left the standing screens (*byōbu*) have been mounted. The screen-pictures are generally assorted into two groups, one of which furnishes the Shinden (residence quarter) and the other has been fitted to the Ōshoin (reception room). They are all pictures composed of pines, cherries, or maples coupled with flowering plants on the gold ground. Those in the Daishoin are splendid, especially the central group of cherries, maples, and autumnal plants is vigorously worked out with masterful brush-strokes. The plants are truthfully represented, and a combination of colors on the gold ground is most exquisitely effected, it is almost dazzling, and in all this these pictures display the most consummate skill in the decorative art of the Momoyama period. The pictures of flowering plants on a fourfold screen (*byōbu*) compare favorably with those just mentioned, while all the others are not quite up to the high standard. When the screens are painted, the directing artist employs many assistants to finish up his work in detail, and it is natural that one set of pictures is not so well done as another. If these paintings were executed under the mastership of Tōhaku, they are the best works of his.

KIYOMIZUDERA, *Kyoto*

According to the temple tradition, the foundation of this temple was first laid in 780 by Sakanoweno-Tamuramaro, and in 807, Miyoshi-no-Myōbu completed the Main Hall by giving up her own residence. The present temple was rebuilt by Tokugawa Iyemitsu in 1633.

The Main Hall (Fig. 64) is set up over a deep ravine, supported by many columns. The principal part of the building is nine spans by four, that is, 91.7 × 69.17, to which are added pentroofs, an entrance porch, and wing galleries between which a stage is constructed with railings and over the precipice. The ground plan thus presents some unique features, and the general form is rich in variations. The roof is covered with the bark of the *hinoki* wood. At the centre stands a grand edifice of hipped roof, which is surrounded by roofs of various sizes and forms. When viewed from the front the structure is single-storied, but its side-view is double-storied, while from the back it is a mixture of singles and doubles. The whole design is original, full of varieties, yet sound and stately, the like of which exists nowhere else. As to the detail, the massive columns are used, bracket formations are simple, and technique is bold. The plan and the construction of this building remind us of aspects of the *shinden* (residential) style in olden times.

HŌKWANJI (YASAKA-NO-TŌ), *Kyoto*

Pagoda. (The first story is 20.8 square and the height 128.21.)—The temple tradition makes its founding in 589 the work of Prince Shōtoku, and the present one was reconstructed in 1440. The Pagoda is of three spans square and five stories (Fig. 65). The roof of each story is tiled, and the summit is capped with a bronze *sōrin.* The date is early Muromachi, but in detail it follows the convention of the Nara period. It has generally an impressive appearance.

YASAKA JINSHA (popularly, GION), *Kyoto*

Traditionally its founding was in 660, and it was in the latter part of the ninth century that Fujiwara Mototsune had his residence transformed into the Main Shrine. Another tradition has it that at the time it was rebuilt after the style of an Imperial palace building.

The present one (73.3 × 62.5), however, is a reconstruction of 1654 following the old model (Fig. 66). This shrine is peculiarly shaped and shows traces of the bases of the old Shinden (residential) type. Unlike ordinary Shinto shrines the form of its roof which is covered with the *hinoki* bark is engaging.

There are many subsidiary shrines in the grounds. They are small in scale, and generally they have been modelled on the plan of the Main Shrine, but with enough variation as to make them look somewhat original. There are other buildings stamped as such, which are the TWO-STORIED GATE and the STONE TORII. The gate belongs to the Kamakura period, and the building of the Torii was in 1646, which has a span of 26.25 *shaku* between the columns and is 31.5 in height, making it one of the largest stone torii in Japan.

CHION-IN, *Kyoto*

This was the old site where Genkū (that is, Hōnen Shōnin), the founder of Jōdo Sect, announced his departure from the old Buddhism. It finally grew up to be a grand temple edifice. In 1603 Tokugawa Iyeyasu enlarged the scale, building many temples on the grounds. In 1619 Hidetada, the second Shōgun erected the Main Gate, while in 1633 the principal buildings were all reduced to ashes except the Main Gate, Library, and Sheishi-dō. Iyemitsu, the successor to Hidetada, immediately ordered them to be rebuilt, which work was completed in 1639. The Main Hall (wherein the image of Hōnen is kept) and two Hōjōs, large and small, the Entrance Porch (Genkwan), and the Karamon were then restored.

The temples face south at the eastern foot of Higashiyama. In the east stands the first gate (Sōmon) after which is the main two-storied gate built in 1619. This great impressive structure standing on an elevation is the main passageway leading to the temple buildings. After a flight of stone steps we reach the precincts on which are grouped the various edifices. The MAIN HALL stands facing south, east of which is the LIBRARY (built 1616) while to the west is the latest reconstruction of the Amida Hall. The Belfry rises on the south-eastern hillock where a gigantic bronze bell is hung. Back of the Main Hall are the ASSEMBLY HALL (Shūyedō), priests' quarters (Hōjō and Kuri), and other buildings, forming a group. The two HŌJŌS, large and small, are of the typical fine residence style of early Tokugawa. Corridors rising from the south-western corners of the Hōjō reach the ENTRANCE PORCH, outside of which is the KARAMON. On an eminence east of the temple precincts stands the HALL OF SEISHI, rebuilt during the Muromachi period.

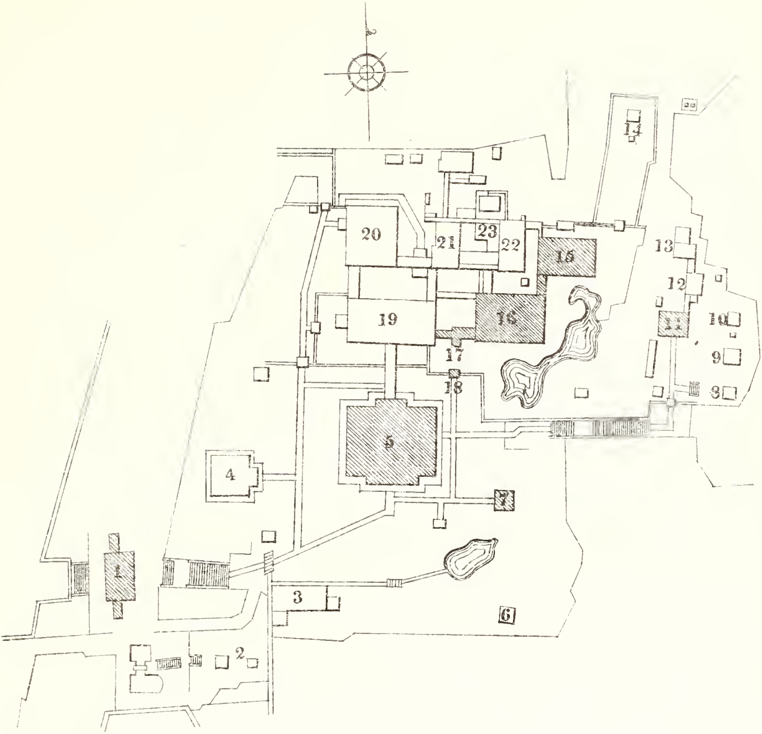
The MAIN HALL (Hondō or *Miyēdō*, Figs. 67, 68), 148 × 114, has the façade of eleven spans with the side of nine spans, single-story, and with an *irimoya* roof. The ground plan is representative of the greatest Jōdo building of this type. The interior is divided into two halves, front and rear, occupied by the Inner Circle and the Outer Circle. In construction grand and in execution masterful and vigorous, it is typical of early Yedo architecture.

The MAIN GATE (Sammon), 87.45 × 40.2, is a two-storied gate of Zen style with five spans and three passage-ways,—the greatest of this form of building in Japan. On each side the gate is provided with a *Sanro*, from which runs a staircase leading to the second story, the interior of which is decorated with colored designs.

NANZENJI, *Kyoto*

The site originally was occupied by an Imperial "Detached Palace" belonging to the Emperor Kameyama, which in 1293 he gave up for a temple. One of the head-temples of the Rinzai sect at present, and in olden times the first of the five main Zen monasteries in Kyoto.

Chion-in



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1. Sammon
2. *Bishamondō*
3. *Taiheitei*
4. *Amidaden*
5. Miyeido
6. *Shurō*
7. Kyōzō
8. *Rengezō*
9. *Haiden*
10. *Honbyō*
11. Seishidō
12. *Kuri*
13. *Santei*
14. *Gongendo*
15. Shōhōjō, Rōka
16. Daihōjō
17. Genkwan, Horō
18. Kara-mon
19. *Shūyedō*
20. *Daikuri*
21. *Shōkuri*
22. *Taimenjo*
23. *Jōjisho*

The few principal historical buildings now left however are the SAMMON, HŌJŌ, and TORA-NC-MA. The Main Hall is a modern reconstruction. The HŌJŌ belonging to a subsidiary temple, Konchi-in, east of Nanzenji, is a relic from the Fushimi Castle erected by Hideyoshi and an excellent specimen of the residential type of the Momoyama period.

The Sammon (71.76 × 34.5) has five spans to the front and two to the side, a two-storied gate of Zen style and a masterpiece of this kind. In 1620, Tōdō Takatora rebuilt it. The Hōjō was a part of the Imperial Palace which was given to Nanzenji in 1611 when a new Imperial Residence was constructed to take the place of the old. The Tora-no-ma or Tiger's Chamber was in the Fushimi Castle, which was given in the same year by the Tokugawa Shogunate. Both of them are thus splendid models of the Momoyama period.

The principal "State Treasures," all paintings, owned by Nanzenji are :—1. Shaka Trinity and the Sixteen Gods, late Kamakura ; 2. Nirvana, Ashikaga ; 3. Tigers (screen), early Tokugawa.

JISHOJI (popularly, GINKAKUJI),

Kyoto

North of Nyoi-ga-take and at the foot of Tsukimachi-Yama, Ashikaga Yoshimasa, the Shogun, had a villa built in 1480. The style of building and the art of landscape gardening here display the acumen of artistic taste. After the death of Yoshimasa, they were all given up for a Buddhist temple which stands now under the name of Jishōji. The Ginkaku and Tōgudo are the only relics of those times.

The SILVER PAVILION (that is, GINKAKU, Fig. 69) is a two-storied structure by the pond, which Yoshimasa built in imitation of the Golden Pavilion (or Kinkaku). The construction is not so ornate, nor so highly finished ;

it however gives an air of lightness and refinement in excellent harmony with the surrounding landscape. As a garden structure it is a great success. The first story is four spans by three, and within, the statue of Kwannon is enshrined in an artificially-constructed grotto. The upper floor is three spans square. Inside and outside, it has a lacquer coating. At first the plan was to put silver-foil all over, which did not take place owing to the death of Yoshimasa himself.

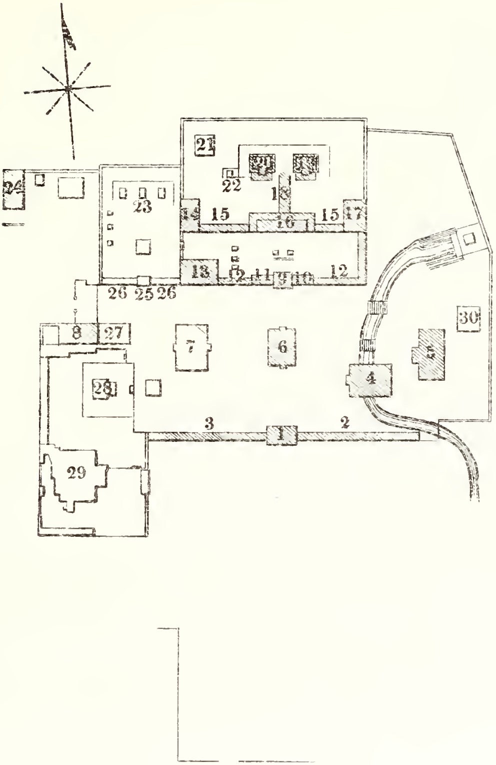
Tōgudō was the private chapel of Yoshimasa, and is a precious specimen of the residential building of the time. The plan is rectangular, the roof *irimoya* is covered with shingles. It is a work of rustic yet refined simplicity.

KAMO-MIOYA JINSHA (popularly, SHIMOGAMO), *Kyoto*

It is not known when the gods of this Jinsha were enshrined here, except the tradition that it was in the reign of the first Emperor Jimmu. Two gods are worshipped here, to whom are dedicated two buildings, east and west. They were rebuilt several times, always following the old pattern. The present shrines were rebuilt in 1868 whereas the other subsidiary buildings were the reconstructions of 1628, all retaining the structural forms of the ninth or tenth century.

This Jinsha is located in a grove called Tadasu-no-mori. When the front Torii facing south is entered, we come to a two-storied Gate, along each side of which stretches back a Gallery towards the shrines. The building are painted red among the old stately trees. Inside the gate there are the Buden (Sacred stage), to the west the Shimpuku-den, and further west the Kugosho (where divine offerings are prepared). East of the Sacred Stage flows the clear limpid water of Mitarashi, over which spans Hashidono and east of it is Hosodono.

Kamo-Mioya Jinsha (Shimo-Gamo)



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1. Rōmon
2. Higashi-Kwairō
3. Nishi-Kwairō
4. Hashidono
5. Hosodono
6. Buden
7. Jinpukuden
8. Gokusho
9. Chūmon
10. Higashi-gaku-no-ya
11. Nishi-gaku-no ya
12. Kwairō
13. Azukari-no-ya
14. Nishi-goryō-no-ya
15. Kwairō
16. Heiden
17. Higashi-Goryō-no-ya
18. Norito-no-ya
19. Honden
20. Gonden
21. *Kura*
22. *U-no-sha*
23. *Miisha*
24. Ōidono
25. *Rōmon*
26. *Rōka*
27. *Niedono*
28. *Izumoi Jinsha*
29. *Shamusho*

North of the Sacred Stage (Buden) stands the CHŪMON (middle gate), at each side of which the GAKU-NO-YA, east and west, are added to connect with the GALLERIES. The end of the west gallery touches AZUKARINOYA, while the East gallery turning north ends with GORYŌNOYA. Within the Middle Gate is the HEIDEN, and the galleries extending right and left of the Heiden terminate with the EAST and WEST GORYŌNOYA. The NORITOYA is a north extension of the Heiden and further north are set up two MAIN SHRINES, EAST and WEST (Fig. 70). This group of the buildings back of the Middle Gate is encircled with a fence making a separate quarter by itself. West of this group and beyond the little shrines which are not very important, stands Ōidono. The buildings in this quarter are constructed with plain wood, thatched with the *hinoki* bark, and modelled after the Heian style. Standing among the old trees, high and mighty, and along the bubbling crystaline streams, the buildings harmonise well with the surroundings and the whole atmosphere is quite imposing. Especially, the Main Shrines here are a model of the *nagare* style, in which are combined simplicity and dignity, the most prevailing one for Shinto architecture all over this country.

KAMO-WAKE-IKAZUCHI JINSHA

(popularly KAMIGAMO), *Kyoto*

The founding and history of this Jinsha are almost those of the Shimogamo, and both have been objects of reverence by the Imperial House. The Main Shrine was rebuilt in 1868 whereas the other buildings were repaired in 1628. It is located west of Kamoyama and along the River Kamo. Two clear streams flow encircling many buildings, which get united in front of the Jinsha and run out of the grounds in the direction of the south-east. After torii, number one, we proceed north and reach the torii no. 2. The OUTSIDE HEIDEN is east of this torii and beyond across the stream, north-east we have the SHINSENJO (or CHONOYA). Pass the torii no. 2, and the Gakunoya is on the right, and by still going on the BUDEN is reached over a stream. To the left and right of Buden, TSUCHI-NO-YA and HAIDEN and further on TAMABASHI and WATADONOBASHI are built over another stream. In front is erected a TWO-STORID GATE (Fig. 71) painted red, back of which, left and right, are GALLERIES. Enclosed by them, to the right, HEIDEN and IMIKODEN stand facing west; to the left is TAKAKURA. The CHUMON (Middle Gate) is at the entrance to the front court of the shrines. To the right of the court is OSEKINOYA and to the left NAORAISHO; JIMBŌKO is east of Osekinoya, and GAKUSHO is attached to the west end of Naoraisho. Inside the Middle Gate is, in the centre SUIRO flanked by WATARI-ROKA and NORITOYA, while confronting us stand the MAIN SHRINE and the SECONDARY ONE side by side, both of which are connected by means of the GALLERIES with the KUGOSHO, east and west. Within the precincts are scattered many smaller shrines.

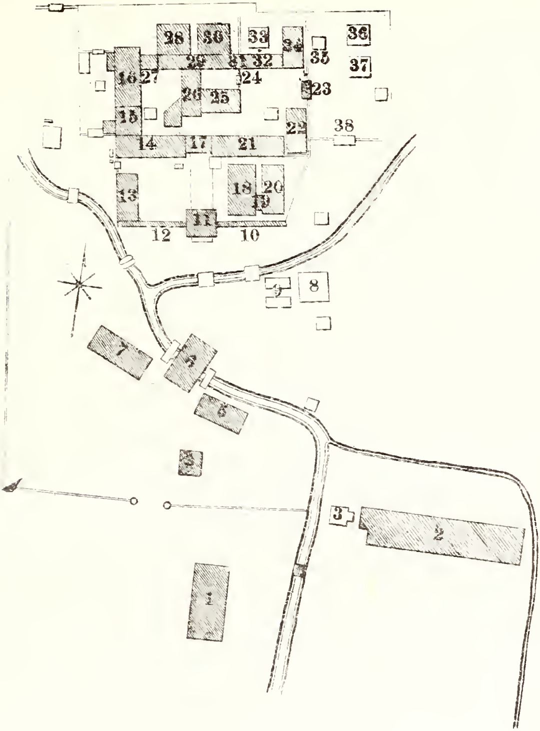
The disposition of these various buildings over the Jinsha grounds is quite irregular, they vary in size, in height, and in grouping, but all are constructed simplely and thatched with the *hinoki* bark. A feeling of quiet, unaffected refinement pervades. The Main and the Secondary Shrine are of one style, that is, *nagare-zukuri*, and same as the other Kamo shrines aforementioned.

DAITOKUJI, *Kyoto*

This was founded by Akamatsu Norimura for Myōchō, a noted Zen master, in 1315, and was later made a "Chokugwanjo" (or a place of Imperial Prayers) by the Emperors Hanazono and Godaigo. The present buildings are of the sixteenth and the seventeenth centuries, and a most complete speimen of a Zen temple.

The temple as a whole faces south. The Sōmon (called Kajii-mon) is in Ōmiya-street, and when this is

Kamo-Wakeikazuchi Jinsha (Kami-Gamo)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1. Geheiden
2. Kita-Shinsenjo
3. *Narasha*
4. Gaku no-ya
5. Tsuchi no-ya
6. Buden
7. Haiden
8. *Katayamamiko Jinsha*
9. *Haiden*
10. Higashi Kwairō
11. Rōmon
12. Nishi Kwairō
13. Takakuraden
14. Naoraiden
15. Gakusho
16. Nishi Gokusho
17. Chūmon
18. Heiden
19. Rō
20. Imikoden
21. Osekinoya
22. Jinbōko
23. Karamon
24 Heijūmon
25. Norito-no-ya
26. Suirō
27. Nishi-watarirō
28. Gonden
29. Rō
30. Honden
31. Rō
32. Higashi-watarirō
33. *Wakamiyasha*
34. Higashi-gokusho
35. *Yamaosha*
36. *Shingūsha*
37. *Haiden*
38. *Shingūmon*

passed, and turned to the right, the Middle Gate is reached. Beyond the subsidiary temples is the quarter containing the main buildings, which is approached by the IMPERIAL MESSENGER GATE, which originally belonged to the Imperial Palace. It was given to the temple in 1640. Next to this, an impressive SAMMON is erected, enclosing, within, the principal structures that make up the body of Daitokuji. The MAIN HALL (rebuilt, 1665) and HATTO are on the axial line of the temple. The BATH-HOUSE (rebuilt, 1622) is in the west of the Sammon, the LIBRARY (rebuilt, 1636) and the BELFRY (rebuilt, 1609) are west of the Main Hall. North of the Hattō is a quarter for residential buildings (KURI and HŌJŌ), and in front of the Hōjō, KARAMON, and before the Kuri are TAISHINRYŌ and SHINDŌ (rebuilt, 1636). The Hōjō and Taishinryō are the relics of the Muromachi period. Most of these buildings just mentioned belong either to the Momoyama or to the Yedo period, typifing the same disciplinary school of Buddhism. Among them, the Sammon, Hattō, and Karamon are masterpieces.

The SAMMON (Main Gate), 55.18 × 30.07, was founded in 1589 by Sen-no-Rikyu, that renowned master of tea ceremony. This TWO-STORIED GATE is the oldest gate extant of purely Zen style, and is provided with a staircase at each side leading up to the upper floor. It is of five spans, and has three passageways. The detail is of the so-called *Karayō* type and the decorations upstairs deserve most careful attention. The dragon on the ceiling and other ornamental pictures in colors were the work of the artist Hasegawa Tohaku (1539–1610). The Shaka trinity is placed upon the central dais, accompanied by the sixteen Arhats.

The HATTŌ (Preaching Hall, Figs. 72, 73), 75.69 × 62.38, was rebuilt in 1636 by Inaba Masanori, Lord of Odawara, and have the façade of seven spans with the side of 6 spans. It is double-roofed. The form is regular and the detail displays well the distinctive features of *Karayō* style. Outside and inside, it has no painting except the ceiling which has a dragon circular in form, by Kanō Tanyū.

The KARAMON measuring 16.4 × 12.2, belonged originally to the Fushimi Castle built by Hideyoshi between 1585 and 1587, and later transferred here. It is a gate supported by four columns, and has a charmingly shaped roof. The decorating sculptures are boldly executed, Colorings are ornate, and metal fittings are brilliant, all of which fully demonstrate the gorgeous art of the Momoyama period.

There are yet many sub-temples on the grounds, of which those that have buildings under "State protection" are described below.

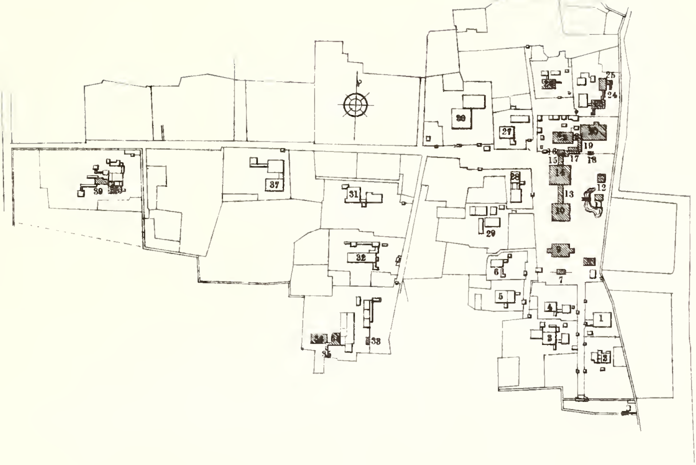
Attached to SHINJU-AN are TSŪSEN-IN (of early seventeenth century) and HŌJŌ (rebuilt in 1638), representing the residential style of early Tokugawa period. They are fine models of rustic simplicity and refinement, particularly, Tsūsen-in is noted for its tea-room.

The HONDŌ (i.e., Hōjō) and SHOIN of KOHŌAN are well designed by Kobori Enshū, a great tea master and designer, but having been destroyed by fire at the end of the eighteenth century they were rebuilt after the original patterns. "BŌSEN" is a tea-room also designed by Enshu early in the eighteenth century. Every one of those buildings gives one a sense of freedom and appropriateness, and each room is designed with special taste, proving the inexhaustive source of the artistic imagination in the mind of the author. The wall and screens were painted by Kanō Tanyū.

The HONDŌ of RYŌKO-IN (built in 1606) has a ground plan quite original of its own. It is a sort of combination of Hondō and Kaisandō. The Shoin is a good example of residential building of early Yedo period. The TEA-ROOM is also interesting. The BANKWANRŌ and KABUTO-MON have distinctive features.

The principal "State Treasures," (all paintings), of Daitokuji and other temples are as follows:—1. Portrait of Daiōkokushi (Shōmei), with "Self-Eulogy," dated 1288, (*Daitokuji*); 2. Portrait of Daitōkokushi (Myōcho), with Emperor Godaigo's "Eulogy," late Kamakura, (*Daitokuji*); 3. Ditto, with "Self-Eulogy," dated 1334, (*Daitokuji*); 4. Portrait of Emperor Godaigo (1288–1339),

Daitokuji



1. *Tokuzenji*
2. *Yōtoku-in*
3. *Wōbai-in*
4. *Ryōgen-in*
5. *Zuihō-in*
6. *Ryūshōji*
7. Daitokuji Chokushi-mon
8. „ Yokushitsu
9. „ Sammon
10. „ Hondō
11. „ Kyōzō
12. „ Shurō
13. „ Rōka
14. „ Hattō
15. „ Rōka
16. „ Shindō
17. „ Taishinryō
18. „ Karamon
19. „ Rōka
20. „ Hōjō
21. Daitokuji Rōka
22. „ Kuri
23. Shinjuan Hōjō
24. „ Chashitsu
25. „ Tsūsen-in
26. Daisen-in Hondō
27. *Shūkōin*
28. *Sangen-in*
29. *Shōju-in*
30. *Sōken-in*
31. *Kōtō-in*
32. *Gyokurin-in*
33. Ryūshō-in Kabutomon
34. „ Shoin
35. „ Bankwanrō
36. „ Hondō
37. *Daikō-in*
38. Kohōan Hondō
39. „ Shoin

(*Daitokuji*); 5. The Ten Rulers of the Hades (ten kakemono), late South Sung, (*Daitokuji*); 6. Shaka in Penance, with Ikkyū's Eulogy, dated 1456, by Soga Jasoku (d. 1483), (*Shinju-an*); 7. Daruma with Ikkyū's Eulogy dated 1465, by Bokkei (*Shinju-an*); 8. White Robed Kwannon, (Fig. 74), with Eulogy by Sōki (1409–1496), (*Shinju-an*); 9. Landscape, Ascribed to Ba Yen (Ma Yüan), Yüan or early Ming, (*Ryōko-in*).

ROKUONJI (KINKAKUJI), *Kyoto*

It was in 1397 that Ashikaga Yoshimitsu the Shogun planned a villa at this site which was filled with fine buildings and charming gardens. On his death, they were all given up for a monastery which came to be known as Rokuonji.

Later, destroyed by repeated fires, the KINKAKU or GOLDEN PAVILION (38.35 × 28, and 41.9 high) is the only structure reminiscent of the past glory. The Pavilion (Fig. 75) stands by a pond and is a three-storied building. On the first story rests a dais with Buddhist statues on it. The ceiling of the second is decorated with mythical birds with musical instruments, while the uppermost one is three spans square and surrounded on all sides with a piazza and balustrade. The name of the Golden Pavilion comes from the fact that this third story, both inside and outside, is painted with lacquer and gold-foil. The roof is covered with shingles, and capped with a *roban* and bronze phenix. The form is light and graceful, the proportions are well balanced, and adopted to the surrounding views. The whole composition is most elegant. Taking all in all, this is a type of an ancient nobleman's residence to which were applied the lacquer and gold decorations of the Fujiwara period, as seen in the Konjikido of Chūsonji, while in detail it follows the Zen style, and has added its originality as a garden building.

The portrait statue in wood of ASHIKAGA YOSHIMITSU placed in the Pavilion was after the death (1408) of the founder himself, but it was of the Ashikaga period.

KITANO JINSHA, *Kyoto*

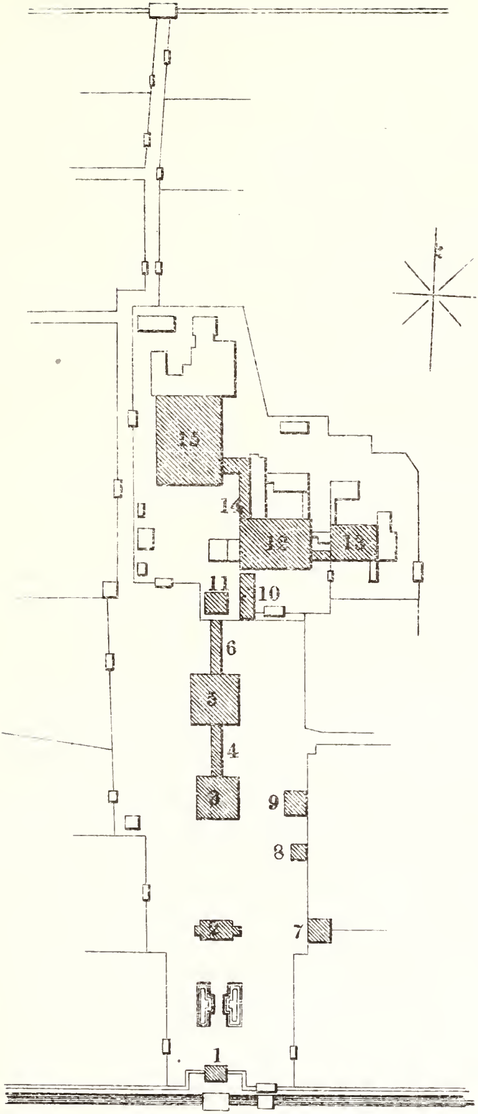
The founding of this Jinsha was in 947 and the present shrine (including the Honden, Heiden, Haiden, and Gaku-no-ma) and other dependent buildings such as the Middle Gate, Galleries, Openwork Fences, the Back Gate, east Gate; etc., were rebuilt in 1607 under the superintendence of Katagiri Katsumoto by order of Toyotomi Hideyori.

The shrine proper consists of Honden (Main Shrine, 43 × 34), Haiden (Hall for Prayers, 62.2 × 24.5), and Ishinoma (or Heiden, or Stone Chamber, 14.65 × 62.2), all of which make one group with additional Gaku-no-ma (Stage for Sacred Dance, 23.75 × 16) to each side of the Haiden (Fig. 76). The style is what is known as *yatsu-mune-zukuri*. The ground plan is highly complicated. The roofs of various sizes, heights, and forms are grouped together, presenting an agreeable variety. They are thatched with shingles of *hinoki* bark. In construction they are quite impressive, not lacking in elegance. For decorations inside and outside, a great deal of mouldings and carvings is applied, mixed here and there with colorings. Altogether they are grand and vigorous, displaying features characteristic of the Momoyama period.

MYŌSHINJI, *Hanazono*

The "Detached Palace" of Hanazono belonging to the ex-Emperor Hanazono was converted in 1337 through his wish into a Zen monastery, which is the beginning of the present Myōshinji. After going through some changes later, the various temples and halls were succes-

Myōshinji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1. Chokushimon.
2. Sammon
3. Butsuden
4. Rō
5. Hattō
6. Rō
7. Yokushitsu
8. Shurō
9. Kyōzō
10. Genkwan
11. Shindō
12. Dai-hōjō
13. Shō-hōjō
14. Ōrōka
15. Kuri

sively added ever since the Momoyama period. At present, Myōshinji is one of the most completed type of Zen architecture.

The IMPERIAL MESSENGER GATE (Chokushi-mon) rebuilt 1610 is set up at the front of the temple which faces the south. To the right stands the SOMON meant for the general public to pass under. Inside the Chokushimon is a pond with a stone bridge over it. The stately SAMMON (rebuilt 1599) rises further back, which is followed by the BUDDHA HALL (Butsuden, rebuilt 1830) and PREACHING HALL (Hattō, rebuilt 1657). The BELFRY (rebuilt 1639) and the LIBRARY (rebuilt 1673) are placed east of the Buddha Hall. The GREATER HŌJŌ (rebuilt 1654), the SMALLER HŌJŌ (of Momoyama period), and KURI (rebuilt 1654), forming a separate quarter, are furthest back. These buildings are linked with one another by a connecting corridor. The Greater Hōjō is provided with an ENTRANCE PORTICO (rebuilt 1654), and west of the Hojo is the SHINDO (rebuilt 1654). In the distribution of all these buildings over the grounds, in the laying of the ground plan in each building, and in construction and style, they are fully characteristic of the Zen type of architecture.

The PREACHING HALL (Hattō, 83.9 × 66.6, Fig. 77) has seven spans front and six spans to the side. It is a double-roofed building of *irimoya* style and tiled. Compact and shapely in form, it has a commanding appearance. In detail it has distinctive features of the *Karayō* style. The inside is paved with tiles and the ceiling has a monochrome dragon by Kanō Tanyū.

The FOUNDER'S HALL (Kaisando) belonging to GYOKUHO-IN, one of the sub-temples, is a *Karayo* building of early Muromachi. It is said that the FOUR COLUMNED GATE for this Hall was brought here in 1409 from the Imperial Palace.

The SHOIN of REIUN-IN where the Emperor Gonara was wont to come for the study of Zen is a structure reminiscent of the residential style of the Muromachi period.

Below are the principal "State Treasures" preserved in Myoshinji and its sub-temples :—*Painting*. 1. Portrait of Emperor Hanazono (1297–1348), late Kamakura, (*Myōshinji*); 2. Musical instruments, games, etc., (a pair of six-fold screens) by Kaihō Yūshō (1533–1615), late Kamakura, (*Myōshinji*); 3. Dragon and Tiger, of Kaihō school, Momoyama, (*Myōshinji*); 4. An Arhat, late Kamakura (*Daishinin*). *Metal work.*—5. Bell, dated A.D. 698, (*Myōshinji*); 6. Bell, imported from abroad during the 16th century, used by Jesuits, cast in 1577, (*Shunkōin*); 7. Mamori Katana (short sword), used by Toyotomi Sutemaru, 1589–1591, (*Myōshinji*).

KŌRYŪJI, *Uzumasa*

This temple is reported to have been founded early in the seventh century, but there is nothing to justify its claim to such an ancient history, except the two statues of Kwannon kept in the Imperial Museums of Tokyo and Kyoto. But the present Lecture Hall (built in 1165) contains many excellent works of Buddhist sculpture which are much later than the seventh.

The Main Buddha, Amida, (wood, Fig. 78), according to the old records kept here, was made by the express desire of the Consort of the Emperor Nimmyo (who reigned 833–850). When Dōshō (798–875) was at the head of this temple since 836, he found it in such a dilapidated condition that he decided to renovate it thoroughly, and the Amida was probably then produced. Its vigorous manner of chiselling indeed retains more or less the style of Nara, yet in its beauty of regularity it suggests the coming of the Fujiwara period. There is however something naïve in the work, and in consequence a feeling of daring boldness is awakened,—a thing unknown in the Fujiwara period. The mudra formed by both hands was very rarely adopted by the Fujiwara artists. When a visitor walks over to Hōkongō-in not very far from here and look at the Amida there which is a Fujiwara work, he will at once realise the changes that took place between the two eras.

KOKUZŌ-BOSATSU, (wood, Fig. 79), sits to the right of Amida, and JIZŌ (also wood) to its left, both of which were produced through the devout wish of Dōshō. Perhaps they date some years after 836. The head of Kokuzō is out of proportion, but its chiselling is full of vigor. The strong full arms are splendid. The scroll-like drapery-folds are a commom heritage from the Nara period and herein also we see their influence. The whole statue was painted in colors, but now traces alone are visible. While Kokuzō has a remembrance of Nara, Jizō, stout and short, is purely early Heian. This form of Jizō we meet too in later eras, but the neck grows slender and the form tender. The loving tenderness of Jizō gets thus more strongly emphasised, but loses in impressiveness.

FUKŪ-KENSAKU-KWANNON, (wood, Fig. 80), stands straight in one of the corners back of the Main Amida. The temple records state that this belonged to an earlier date than the fire of 818, which would place the Kwannon among the Nara works, when the worship of this manifestation of Kwannon prevailed. Compared with the great sculptures of the Nara period, there are in it indications of decadence, but the long slender body, the undulating skirt coming down over the feet, and the six arms stretched in various directions casting their beautiful shadows over the body,—in all this the artist resorts to a simple and straightforward technique, which gives one a strong impression. This is what cannot be found in later sculptures.

At another corner stands a KWANNON (wood) with eleven heads and forty arms, which was also a work later than 836 and in general modelled after the Fukūkensaku.

The following other statues are found in the Kōdō (Lecture Hall):—1. Kichijō-ten, wood, early Heian; 2. Four Guardian Gods (lacking one), wood, Fujiwara; 3. Twelve warrior-gods, wood, Fujiwara; 4. Two Shintō gods, wood, Fujiwara.

A little further west of the Lecture Hall is the OCTAGONAL HALL OF KEIKYŪ-IN, which was rebuilt in the Kamakura period. The Main Statue is PRINCE SHŌTOKU in full colors belonging to the same period. In the front hall of Keikyū-in, many old Buddhist sculptures are kept in disorder some of which are listed as "State Treasures." The principal ones are:—1. Fudō, wood, early Heian; 2. Kichijō-ten, wood, Heian; 3. Amida, wood, Fujiwara; 4. Nikko and Gwakko, wood, Fujiwara; 5. Dainichi, wood, Fujiwara.

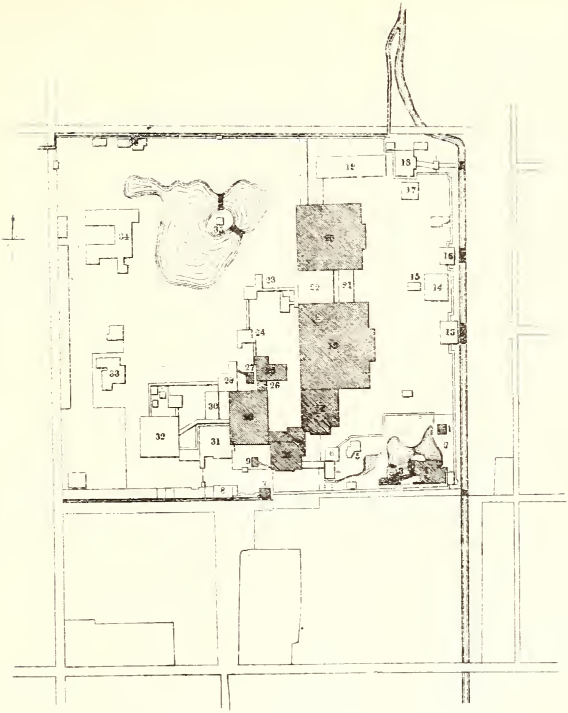
NISHI-HONGWANJI, *Kyoto*

The temple was first established here in 1591, and after repeated fires, various subsidiary buildings were added until it is now a great ensemble of splendid edifices worthy of one of the head-temples of the Shin Sect. The temple faces east, and when we enter from the front gate the HONDO (rebuilt, 1760) to the right and the DAISHIDO (rebuilt, 1636) to the left stands side by side and connected by a corridor. In style and in execution they are truly grand representatives of early Yedo architecture and models of the Buddha Hall for the Shin Sect of Buddhism. Connected with the Daishi-do in the south-east are TORA-NO-MA, TAIKO-NO-MA, GENKWAN, NAMI-NO-MA, SHOIN and two NO-STAGES. To the south HIGURASHI-MON stands, to the north is KUROSHOIN, and to the west the Shoin touches a comparatively new building of Kuri (or residential quarters). HIUNKAKU, a noted pavilion, occupies its own quarter, south-east of the temple grounds. Near-by stands the BELFRY of the Momoyama period, where a bronze-bell (of the year 1165?) hangs.

SHOIN, together with Genkwan, Nami-no-ma, originally formed a part of the castle of Fushimi built by Toyotomi Hideyoshi between 1593 and 1594, which was later given to Hongwanji by Tokugawa Iyemitsu in the year 1630. They have features most distinctive of the gorgeous style of Momoyama.

Shoin (127.3 × 95.2) consists of Taimenjo (sometimes called Ōbiroma or Kō-no-ma, Fig. 81), Shiro-Join, Kiku-no-ma, Gan-no-ma, and Sudzume-no-ma. A stage is

Nishi-Hongwanji



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1. Shurō
2. Hiunkaku
3. Rō
4. Kwōkaku-dai
5. *Chashitsu*
6. *Butsujikidō*
7. Karamon
8. *Mon*
9. Nō-butai
10. Nami-no-ma, Taiko-no-ma
11. Tora-no-ma
12. Daishidō
13. *Omotemon*
14. *Chajo*
15. *Chōzuya*
16. *Mon*
17. *Kyōdō*
18. Gojiye
19. *Shūyejo*
20. Hondō
21. *Denrō*
22. *Kōbō*
23. *Ryō-no-ma*
24. *Kōsaku-no-ma*
25. Kurojoin
26. Rōka
27. Nō-butai
28. *Gakuya, Take-Hinoki-no-ma*
29. Shirojoin
30. *Fuyō-no-ma*
31. *Ōgenkwan, Naigenkwan*
32. *Kuri*
33. *Minami-goten*
34. *Oku-goten*
35. *Chaseki*
36. *Hyakukwaden*

attached to Ōbiro-ma as well as to Shiro-Join. The most important of all these rooms is Ōbiroma which used to be Hideyoshi's Audience Room to see his generals. The room quite spacious is divided into two sections, upper and lower. The upper part is furnished with a Toko-no-ma, Chigai-dana, Chōdai-Kazari, and Tsuke-shoin, while the ceiling is embellished with brilliant colored pictures and the rammas have openwork carvings of storks in reeds and clouds. Back of this Audience Room is Shiro-Join which is partitioned into three. The decorations here also are quite ornate, and the rammas are carved openwork with wistaria flowers powerfully chiselled. Kiku-no-ma (Chrysanthemum-room), Gan-no-ma (Wild-geese), and Suzume-no-ma (Sparrows), each in its own way charmingly furnished. Kuro-join is a rare relic of Momoyama residential style.

The FOUR-COLUMNED GATE (Karamon, or sometimes called Higurashi-mon, Fig. 82), 19 × 15, is another relic of the Fushimi Castle. Its roof is splendidly shaped. Both inside and outside are thoroughly painted with black lacquer on which brilliant metal fittings are profusely set. It is also decorated with elegant and powerful carving in colors. The detail is rich in original designs.

HIUNKAKU (58.55 × 38.55, Fig. 83) formed a part of Jurakudai built by Hideyoshi between 1585 and 1587, and was later transferred to the present site in 1618. It is a three-storied structure erected near a pond in a garden which was designed with stones and trees originally belonging to Jurakudai. While it harmonises well with the landscape, the garden is not large enough to display the beauty of the Pavilion to its full advantage. It is constructed with comparatively slender pieces of timber, and the roof is covered with shingles,—which gives an effect of grace and lightness. The whole appearance of the building is quite original and rich in variety. Purposely avoiding a symmetrical construction, it endeavors to enhance the beauty by contrast and balance. On each side it assumes a different aspect, the imagination plans a fresh surprise whichever way you turn.

Refined rusticity describes the general effect. It is a fine specimen of garden house.

The principal "State Treasures" kept in this temple are:—1. The Bokiyekotoba in ten rolls, which is an illustrated biogrophy of Kakunyo (1270–1351). The rolls 2–6 and 8–10 were painted by Joshin and Takamasa in the latter half of the fourteenth century, and the rolls 1 and 7 were by Hisanobu which painted them in 1482; 2. Willows and Heron in snow, traditionally ascribed to Chao-Yung (1289–?), Yüan dynasty, but really it is early Ming.

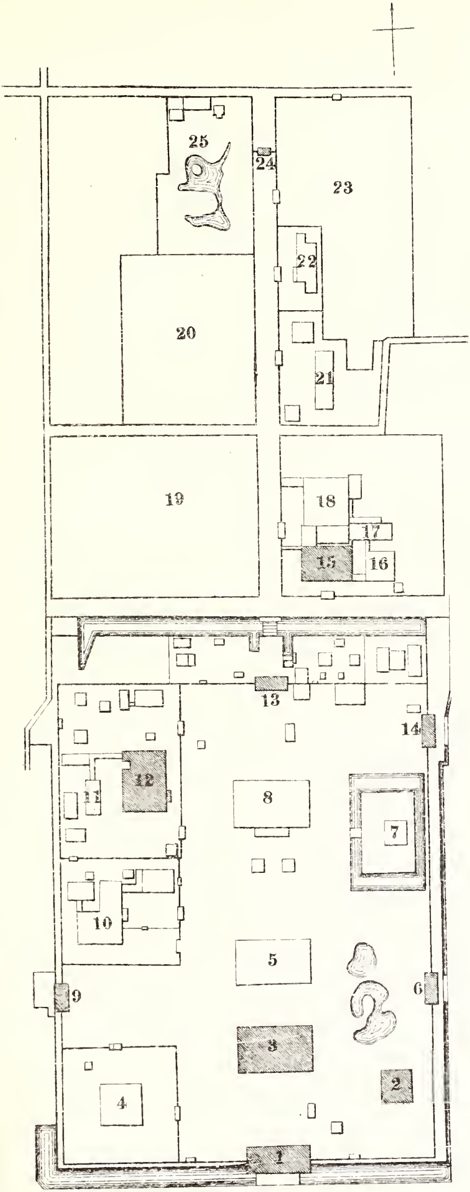
KYŌWŌGOKOKUJI (popularly TŌJI),

Kyoto

When the Emperor Kwammu established his new capital in Kyōto in 796, he had two great Buddhist temples erected at each side, east and west, of Rajō-mon, which formed the southern gate to the capital. Tōji (East Temple) was one of these two. In 823 it was erected by an Imperial order under the supervision of Kūkai, the founder of the Shingon Sect, who was thus allowed to make the temple the headquarters of the mystical Buddhism. After going through vicissitudes of history, the temple was consumed by fire in 1486 in the hands of rioters. During the Momoyama and the Yedo period, it was successively reconstructed without changing much of the original plans.

The temple faces south and is surrounded with walls. NAN-DAIMON opens to the south, TŌ-DAIMON and KEIGA-MON to the east, RENGE-MON to the west, and HOKU-DAIMON to the north. Except the south gate which dates from the Momoyama period, all the other gates have survived from the Kamakura. The KONDŌ confronts us first when we pass under the South Gate; right of the Kondō is the FIVE-STORIED PAGODA, and back of it are set up Kōdō and Jikidō and other buildings. The Hombō

Kyōwōgokokuji (Tōji)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1. Nandai-mon
2. Goju-no-tō
3. Kondō
4. *Kwanchōdō*
5. *Kōdō*
6. Tōdaimon
7. *Kōsha*
8. *Jikidō*
9. *Rengemon*
10. *Kyakuden*
11. *Gokusho*
12. Daishidō
13. Hokudai-mon
14. Keigamon
15. Kwanchi-in Kyakuden
16. ,, *Hondō*
17. ,, *Shoin*
18. ,, *Kuri*
19. *Shingonshū College and Middle School*
20. *Playground*
21. *Hōbodai-in*
22. *Konshō-in*
23. *Saisei-Byōin*
24. *Hokusō mon*
25. *Park*

forming its own quarter is west of the Kōdō, while the DAISHIDŌ forms another to the north of the Hombo. The Daishidō, roofed with the *hinoki* bark, is a palace style building of the Momoyama period.

By going out of the north gate, we see KWANCHI-IN to the right. Its KYAKUDEN (rebuilt 1606) is a fine specimen of the residential type during the Momoyama period. Going further north, we reach the GENERAL NORTH GATE (Kita-Sōmon) of the Kamakura.

The KONDŌ (110.67 × 59.64, Fig. 84) was rebuilt in 1599–1606 by Hideyori ordered by the Emperor. It has seven spans to the front and five to the side, with a double roof. Grand, massive, and imposing. The upper roof is *irimoya,* while the lower has one frontal span raised higher than the rest, thus breaking the monotony of the frontal view. The style of the first story is *wayō* and that of the upper is *tenjuku*, the combination of which, however, gives an agreeable variety instead of putting them out of harmony. It is a splendid instance of the greatest Buddha Hall now extant of the Momoyama period.

The FIVE-STORIED PAGODA (31.25 square and 183.7 high, Fig. 85) was first erected in 826. After repeated burnings and reconstructions, the present one was rebuilt in 1641 by Tokugawa Iyemitsu ordered by the Emperor. It stands on a high stone elevation. It is not only the highest pagoda in Japan but the grandest achievement of the Yedo period. Though in date it belongs to early Yedo, it strove to follow the original scheme and avoided using the carvings and mouldings that were in vogue in those days. Large timber is used and the work is finished vigorously, reminiscent of the Heian period.

Of many superior works of art regarded as "State Treasures," the following are selected for brief description :

FIVE MYŌWŌ STATUES, (wood, kept in the Kōdō). Upon the central dais of the Lecture Hall is set up a group of the FIVE NYORAI with Dainichi in the centre, while to the left of which are grouped the FIVE BOSATSU with the central Kongō-Haramitsu, and to the right the FIVE MYŌWŌ with the central Fudō. The four corners are guarded by the FOUR GUARDIAN GOODS, and to the left of those groups stands BONTEN and to the right TAISHAKU. This disposition of statues originated with Kūkai ever since the founding of the Kōdō in 825, which is the fountain-head of the mystic Buddhism in Japan. Of these groups of the Buddhist gods, those that are recognised as the oldest synchronous with the temple itself are the five Myōwō. The central one, Fudō, is the masterpiece, in fact, the foremost of all the Fudō sculptures in existence at present in Japan. As Fudō is the most highly worshipped of all the Shingon deities, and as Tōji the nursery-ground of Shingon Buddhism, it is quite natural that the artist would exert all his power on the carving of this Fudō statue. The full, round body, muscular arms, and a stout boyish frame,—this latter being the essential qualification of Fudō, the artist did not forget to embody it in the present statue. Nor is the expression of anger grotesquely exaggerated as to make him look too distant from humanity. His gigantic form is stately and impressive. The manner in which the vacancy between the abdomen and the lower limbs is filled up with the tied sash is splendid. The remaining four Myōwō are not so happily worked out, but we fail to find any parallels to them. The body and the rock on which it stands are carved out of one solid piece of wood, all vigorously chiselled.

THE FOUR GUARDIAN GODS (SHITENNŌ), wood, in the Kōdō. These were mentioned before. Burying the helmet-covered head into the armor, and provided with a weapon characteristic of each, the gods stand firmly on the ground. The chiselling does not enter into detail, yet all is to the point. As the Shitenno of the Fujiwara period, these are quite remarkable. Of the four, Tamonten looks new as this is the only one recently replenished in colors, but all the four are of the same date.

BISHAMON-TEN, wood, in the Bishamondō (Fig. 86).—According to the old records, this is said to have been placed in the south gate of Kyōto when Taira Masakado started a rebellion in 939, the object of which was to pray for the defeat of the enemy. The god, in full armor and holding a miniature tower, stands supported by the god of earth, while the latter is accompanied by two evil spirits. He is symbolised as a guardian god of the state or religion, who subjugates all the evils that may disturb the peace of the earth. The statue now facing us is tall in height, and with a slight hip-swing the pose is fine. The armor and other decorative appendices are carved in relief and most exquisitely finished. Such works of art have never been produced after early Heian period. The Japanese author of this must have directly learned the art from the T'ang masters.

The TWELVE GODS, in twelve kakemono (Fig. 87). These were originally deities of Brahmanism who were supposed to be governing the world. They were adopted by the Shingon Buddhists. Necessitated by the spirits of the time, however, they were later converted into the handsome forms as we see them now before us. The pose is tender and graceful, and moreover all the figures are elaborately colored, garments are designed with *kirikane* in various forms, and they all sit on most beautifully colored cushions. We see here the height of delicate workmanship as samples of refined Fujiwara art. According to the old records, they were probably produced in 1127 (cir.).

The FIVE MYŌWŌ, in five kakemono. These were produced synchronously as those twelve gods just mentioned, and are to be appreciated from the same standpoint. But the artist belongs to a different school, and the colorings were so thick and heavy as to make them considerably come off with time. As all those gods belong to the class called "Gods of Wrath," they are naturally not supposed to be so tender and graceful as the Twelve Gods just mentioned, but the profuse application of gorgeous colors shows where lies the artistic taste of the Fujiwara period.

The FIVE KOKUZŌ, wood, in *Kwanchi-in*, (Fig. 88). Those Shingon Fathers who went to China brought back many Buddhist sutras, pictures, and sculptures, but most of them were lost now excepting the smaller pieces, and as to the larger works these five Kokuzō are the only precious remnants of all. When Yewun went to T'ang in

842, it was just in the reign of the Emperor Wu-tsung who mercilessly persecuted Buddhism in 845. Seeing so many sacred treasures of his faith ruthlessly destroyed, he gained the government's permission to carry these five figures of Kokuzō to Japan. The chiselling is comparatively primitive and is not so elegant as in the stone carvings of the T'ang dynasty which are extant. The facts that they are tolerably large in size, made of wood, and all belong to mystic Buddhism, make them the most valuable treasures of the world, especially as in China all traces of such work are effaced. In spite of repeated repairs later, the original type is generally retained.

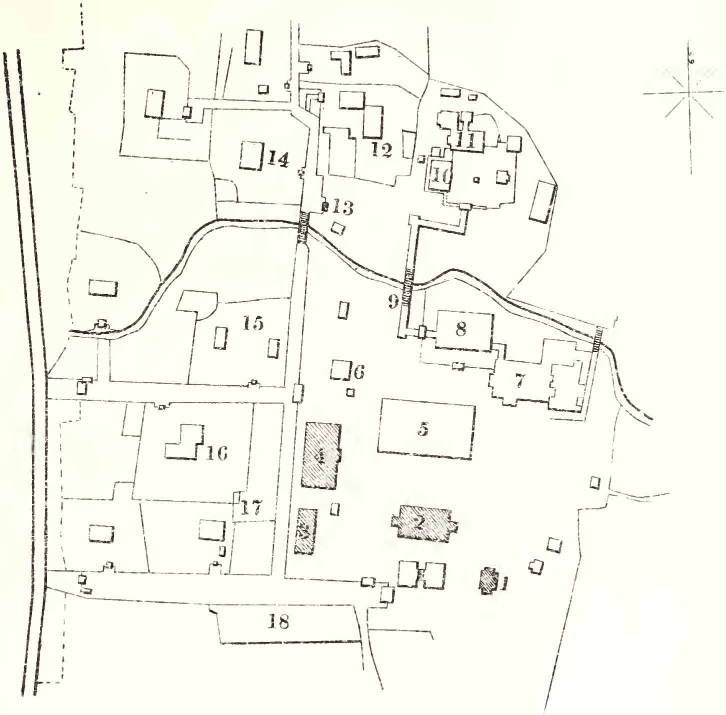
The other principal "State Treasures" are:—*Sculpture.* 1. The Thousand-armed Kwannon, wood (*Jikidō*), early Heian; 2. Four Guardian Gods, wood (*Jikidō*), early Heian; 3. Jizō, wood, (*Jikidō*), early Fujiwara; *Painting.* 4. Illustrated Story of Kūkai, in twelve rolls, by Yukitada and five other artists, 1374–1379; *Lacquer-ware.* 5. Makiyé-box for Priest-Robes, Fujiwara.

TŌFUKUJI, *Kyoto*

This is another head-temple of the Rinzai Branch of Zen, and was founded in 1236 by Fujiwara Michi-iye, Prime Minister of the day. In the beginning it was a very much larger temple than the present which while retaining some features of the original is the result of repeated fires and consequent repairs.

The temple faces south and the gate opens to the west, behind which is a square pond cut by a stone bridge. Next comes the SAMMON (rebuilt early in the fifteenth century) facing south. North of the gate is the Buddha Hall which was reduced to ashes recently. To the west is the TŌSU, rebuilt during the Muromachi period, showing the construction of the toilet in an ancient monastery. In the north is ZENDŌ, rebuilt in 1347, where the monks sit and meditate. The Library is

Tōfukuji



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1. Yokushitsu
2. Sammon
3. Tōsu
4. Zendō
5. *Site of Hondō*
6. *Kyōdō*
7. *Kuri*
8. *Hōjō*
9. *Tsūten-kyō*
10. *Hōjō*
11. *Kaisandō*
12. *Daiki-in*
13. Gekkwamon
14. *Ichijō-in*
15. *Tentoku-in*
16. *Funda-in*
17. *Tōkō-in*
18. *Gwanjō-in*

north of the Zendō. The Bath Room (rebuilt, Muromachi) is placed east of the pond in front of the temple. North-east of the Bath Room is the Belfry, and north-east of the former site of the Buddha Hall are the Kuri and Hōjō. A gallery extends west from the flank of the Hōjō, which turning right changes into a bridge called "Tsūten-kyo" spanning over a deep ravine. This is a place noted for autumn maples. When we proceed further on along the bridge and gallery, the Kaisandō (Founder's Hall) and the Hōjō quarter are reached. West of the temple ground is a small gate known as Gekkamon of the Kamakura period. Except the Butsuden and the Hattō which were lost by fire, all the other necessary buildings for a Zen monastery are still extant.

The Sammon (Fig. 89) was probably rebuilt in the fourteenth century. It is a two-storied gate of five spans and three passagways, which is provided with staircases to both sides leading to the upper story It is grand in scale and well proportioned in form. The style is a mixtures of *Karayō* and *Tenjikuyō* and yet in perfect harmony. The upper story is painted in colors and decorated with designs and pictures, being the work of Chō-densu and Kan-densu.

Some of the principal "State Treasures," all paintings, are:—1. Portrait of Shoichi Kokushi (Benyen), by Minchō (1352–1431); 2. Portraits of Successive Patriarchs, (in 40 kakemono), 1427, Minchō (1352–1431); 3. Daruma, Gama Sennin, and Tekkai Sennin (in triptych), Minchō (1352–1431); 4. Portrait of Mu-jun (Wu-chun), by a Sung artist, circa 1238.

BYŌDŌ-IN, *Uji*

This temple used to be the country villa of Fujiwara Yorimichi before it was converted into a religious edifice in 1051. Amidadō was established in 1053 which is the present Hōwōdō (Figs. 90, 91). The grounds are located near the river Uji to the east and facing Mount

Asahi which rises beyond the other side of the river. To the south-west is a bluff, and the temple is thus situated among picturesque surroundings. When Yorimichi had the temple built, his desire was to make it harmonise with the topographical features. He disregarded the established usage of making a temple face the south, and had the gate opened to the north, while the Amidadō had an eastern frontage, surrounded with ponds. Thus, fresh, original, and elegant structures came into existence. The ground plan has the Main Hall, double-roofed, in the centre and the wing-galleries to both sides of it. These wings extend forward, and where they turn there Pavilions are erected. A long rear gallery strectches behind the Main Hall. The plan is thus made to imitate the shape of a flying phenix: the Main Hall corresponds to the body of the sacred bird, the two galleries are wings, and the rear gallery represents the tail. The name of the Phenix Palace comes from the two bronze phenixes, male and female, decorating the ends of the ridge-pole. In the harmonious proportion and the felicitous combination, most elegantly executed, of all buildings different in size, height, and construction, there lies the unsurpassed genius of the architects of those times.

The Main Hall (47 × 39.1, Figs. 90, 91) is three spans by two, and encircled with a penthouse. The main roof, of *irimoya* style, extends further than the penthouse which has the central part of the façade raised higher than the rest, thus breaking the monotonous stretch of the roof. The exterior parts have a red coating, and are decorated with gold-gilt metal work, but the interior is decorated most sumptuously with lacquer, colored designs, and all sorts of metal fittings, and carvings, exhausting the possibilities of the arts which made great strides in those days. That is to say, the pillars, brackets, and ceiling are painted with florid patterns and decorated with metal fittings in relief or openwork; the dais and baldachin are inlaid with mother-of-pearl. The doors and walls are painted with the pictures of the Pure Land of Amida (Fig. 94) by a renowned artist, Takuma Tamenari; the upper part of the walls has carvings of more than fifty BODHISATTVAS (Fig. 93); and lastly upon the dais is a huge image of AMIDA (Fig. 92) seated in the lotus flower which was sculptured by Jōchō, the foremost wood-carver of the Fujiwara period.

The pictures on the doors and walls are the best specimens of the Amida group which was the fashion in those days to paint. The date of the production of these pictures being definitely known is made the standard in fixing chronological uncertainties. The chiselling of the Main Buddha too evinces a new style originated by this epoch-making designer. In short, the Phenix Palace is the culmination and crystalisation of all the arts that were known to the Fujiwara period, when it was just at the height of glory and perfection. Its splendid gorgeousness defies all its later competitors.

North of the front pond of the Hall stands the KWANNONDŌ, a work of early Kamakura, whose original shape is more or less injured owing to later repairs. A Belfry is on a little eminence to the left of the Phenix Palace as we face it, and there hangs a bronze bell of the Fujiwara period.

MAMPUKUJI, *Uji*

This temple was founded by a Chinese Zen monk, Ingen, who came to Japan in 1661, and is the head-temple of the Obaku Branch of Zen Buddhism. The halls, corridors, and gates are just the same as they were in the first days of establishment. It is the most complete sample of Obaku architecture. All these buildings came into existence one after another during the latter half of the seventeenth century, and, in strict accordance with the Ming usage, they are distributed over the grounds most regularly and symmetrically. As they were, however, constructed and executed by the Japanese architects, who took the Yedo style as a basic conception, and who in detail and appointment applied the fashion of Ming, the whole architecture is a charming combination of the two.

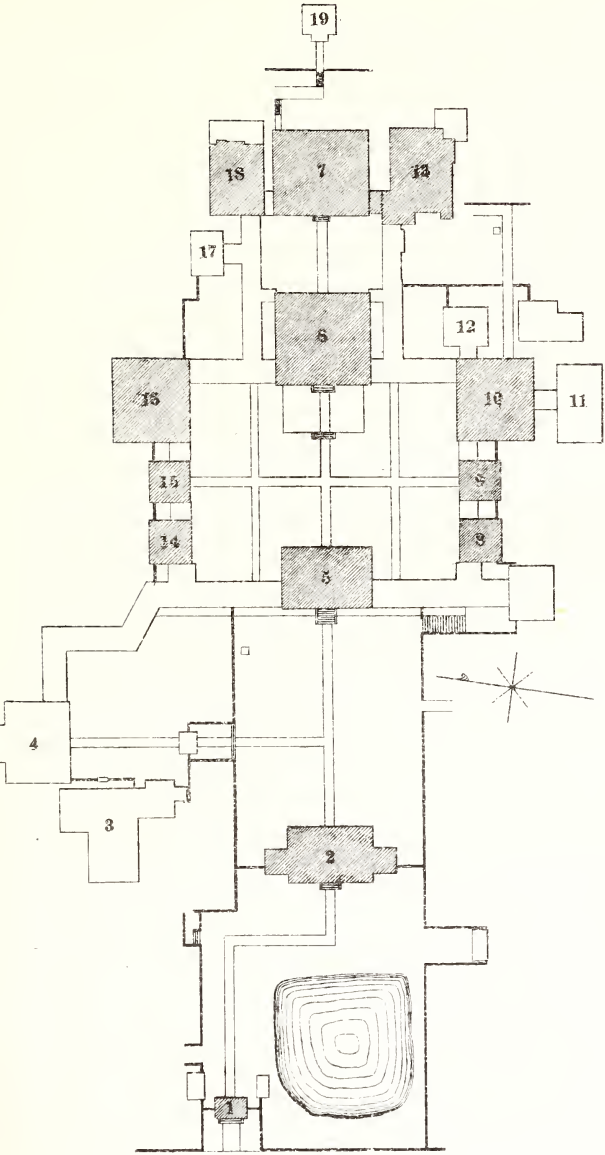
The temple as a group faces south, and the MAIN GATE stands in the front. The central part of the roof is elevated after the Chinese usage. The SAMMON, further back of the main entrance, is a two-storied gate of three spans and one passageway. Going up further, we come to the TENNŌDEN dedicated to Miroku, who stands on the central dais guarded by the four gods. This is another Chinese construction—a mixture of hall and gate. After this, the MAIN HALL (called Daiyu-hōden, Fig. 95) confronts us. East of which are the BELFRY, GARANDŌ, and SAIDŌ, and to the west the DRUM TOWER, Goshidō, and ZENDŌ, one group facing the other. They are all connected with galleries, forming a large court-yard within. The HATTŌ, is behind the Main Hall, flanked by the HŌJŌ, east and west, and they are made communicable by means of galleries extending from the back of the Main Hall. To the south-west of the Tennoden are the Founder's Hall and Hōjō, neither of which has been yet enlisted as under the "State Protection."

The HONDŌ (or Daiyū-hōden, Fig. 95) is 73 × 70.4, or five spans front and six to the side, and double-roofed. According to the Chinese style, the façade has a broad platform called "Gettai." In general construction and detail, it is Japanese, but the ground plan, the front lean-to, the finial designs and the central Hōju ornament of the ridge-pole, and the Buddhist figures inside, the altar, the sixteen Arhats, and some of the inside decorations,—these are Chinese.

DAIGOJI, *Daigo*

This temple is divided into two groups, the upper (Kami-no-daigo) and the lower (Shimo-no-daigo). The upper group was founded in 874 by Shōbō (or Rigen Daishi), while the lower one was by degrees added in

Manpukuji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1. Sōmon
2. Sammon
3. *Shōindō Hōjō*
4. *Kaisandō*
5. Tennōden
6. Butsuden
7. Hattō
8. Shurō
9. Garandō
10. Saidō
11. Kuri
12. *Chikakuryō*
13. Higashi Hōjō
14. Korō
15. Soshidō
16. Zendō
17. *Chōdō*
18. Nishi Hōjō
19. *Itokuden*

904 through the pious wish of the Emperor Daigo. Owing to several fires, all the original buildings were devastated, and yet what still stands belongs to the early periods between Fujiwara and Momoyama.

To the left after the Sōmon which faces the highway of Daigomura is SAMBŌIN. This was later the residence of the Lord Abbot of this monastery, but it is now used as office. There are many buildings in this group which are listed as under "State Protection." Going a little further up, we reach the two-storied gate of the Momoyama period. When this is passed, there is the Kondō or Yakushi-dō, which was removed here in 1598 by Hideyoshi from Yuasa, of Kii province, where it was first erected towards the end of the twelfth century. It has characteristics of late Fujiwara. The five-storied PAGODA stands in front of this building.

The upper group comprises some very important buildings registered as under "State Protection." The central edifice, YAKUSHI-DŌ, was rebuilt in 1124 and presents Fujiwara features. The LIBRARY was built by Chōgen in order to preserve the Buddhist Tripitaka which he had brought from China. The *tenjuku* style is freely adopted. The GODAIDŌ rebuilt in 1606 is distinguished for its Momoyama character. The Haiden, of Kiyotaki-dō, is a graceful building displaying the manners of Muromachi.

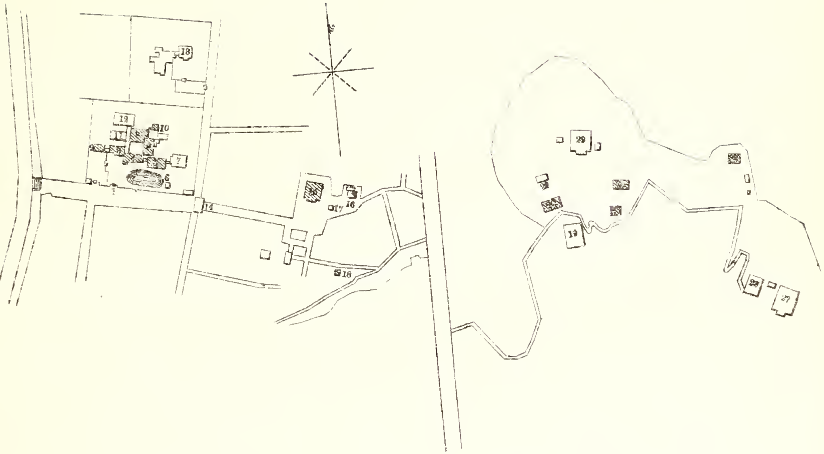
The Hall of Sambōin was founded in 1115, and destroyed by fire four times. In 1598, Hideyoshi ordered Gien, the Lord Abbot, to rebuild it on a larger scale, and the work was completed in 1606. The ground plan is much complicated, consisting of DAIGENKWAN, ASHI-NO-MA, AKIKUSA-NO-MA, OMOTE-JOIN (Fig. 98), SHINDEN (Fig. 99), DAIKURI, JUNJŌ-KWAN, HONDŌ, and appendages. They stand by a splendidly-designed garden-pond, which is representative of the art of landscape gardening. The buildings, high and low, are sometimes constructed close to one another, and sometimes connected by corridors; they altogether present a most agreeable aspect. The interiors too are happily furnished, and the walls and screens are decorated with pictures of high value, all of which were produced by eminent artists of the time. They are representative residential buildings of those days.

The Pagoda (Figs. 96, 97) was erected in 951 through the devout wish of the Emperor Murakami. It is a five-storied stupa raised on stone foundations, shapely formed and boldly worked out. The Sōrin capping the pagoda is extra long. Around the central column of the first floor and on the four walls were painted two Mandara Pictures of the Taizō-kai (*Garbhadhatu*) and the Kongōkai (*Vajradhatu*) and the eight Fathers of the Shingon Sect, but they have not escaped ravages of time except those on the central column. The Buddhas and Bodhisattvas in these pictures are delineated by delicately fine vermilion lines, which are shaded, and the robes are beautifully colored in various hues, while the ground board has *kirikane* designs (which is one of the oldest examples in the use of this fine gold filigree band). In all this technique are visible the manners of Fujiwara art. The ceilings and other parts are generally decorated with finely-colored flower designs.

Some of the principal "State Treasures" belonging to this temple are described or mentioned below:

Above all, the Yakushi Hall belonging to Kami-Daigo courts our special attention, for not only the Hall itself is a neat, simple structure, but the Buddhist works kept inside are either masterpieces of the time or excellent works of art pleasant to look at. The Yakushi trinity (wood, Fig. 100) was probably ordered by the founder Shōbō for the Emperor Daigo, and may date back as early as 907. While Yakushi is wood, coated with gold-foil, it retains something of dry-lacquer modelling. The stately body which is enveloped in softly hanging robes has quite a strong and impressive pose. It may well be compared with the Amida of Kōryuji, but in workmanship this is freer than the latter, and no doubt one of the masterpieces of Nyorai sculpture in early Fujiwara. The attendant Bodhisattvas, Nikko and Gwakko, though smaller in size, are sweet, well-proportioned figures. Fugen Bosatsu (wood) stands to the right of Yakushi

Daigoji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1. Karamon
2. Genkwan
3. Chokushi-no-ma
4. Omote-jōin
5. Junjōkwan
6. *Chaseki*
7 *Hondō*
8. Shinden
9. Kuri
10. Gomadō
11. *Jimusho*
12. *Daidokoro*
13. *Kishōin*
14. *Niwō-mon*
15. Kondō
16. *Daishidō*
17. *Shurō*
18. Gojū-no-tō
19. *Jimusho*
20. Seiryūdō Haisho
21. *Seiryūdō*
22. *Kwannondō*
23. Kyōzō
24. Yakushidō
25. Godaidō
26. *Nyoirindō*
27. *Kaisandō*

as we face it, and is synchronal with the latter. Though it is known as Fugen, it is really Taishaku. Between these two figures, we have KICHIJŌTEN (wood), and to the left of Yakushi, YEMMATEN (wood) stands (Fig. 101). These two are said to be products of Daiji era (1126–1130). Yemmaten is the only sculptural representative of the god, who is generally painted instead of being carved. When it is compared with Fugen standing next, they look somewhat alike in form, but Yemma has softer limbs and draperies differently treated, proving that it belongs to late Fujiwara.

DRAWINGS OF THE MYSTIC BUDDHIST FIGURES, thirty-nine pieces. One of the principal doings of the Shingon monks was to copy figures of the various mystic Buddhas and Bodhisattvas and other beings in order to bequeath them to the coming generations. These are the practical examples of what they did. They are almost all monochrome line drawings, though there are a few instances of coloring. Some of these drawings were made either into kakemono or into rolls, yet the whole thing is a huge mass of work. It is not lacking in fine productions occasionally such as came from the artistic brush of Shinkai. Some of the pieces have inscriptions definitely recording the name of the author and the date, from which we are sometimes able to discover monk-artists unknown to the world, and sometimes to identify those whose names only are recorded, with their actual works now before us. As to the dates, early Kamakura is most frequently mentioned while there are two or three of late Fujiwara. The study of these Buddhist figures started in late Fujiwara and was most assiduously pursued early in the Kamakura period. With the Shingon monks thus unconsciously trained in drawing, it was most natural that some of them should be good artists. These image-drawings are often found in other temples, but none are so old, plentiful, and complete as a set, as those we have here at this old Shingon institute. This is really a remarkable happening in history, and they are worthy of careful preservation as most valuable material in the study of Buddhist iconography as well as in the history of painting. The five kakemono of Fudō kept in Kōdai-in belong to the same class, and they are all now entrusted to the care of Sambō-in. So are the "state treasures" mentioned below:—*Sculpture.* 1. Shō-Kwannon (wood), Early Fujiwara; *Painting.* 2. Fugen-Emmei, early Kamakura; 3. Sonshō Mandara, early Kamakura; 4. Dainichi-Kinrin, Kamakura; 5. Gohimitsu, Kamakura; 6. Aizen, Kamakura; *Allied Arts.* 7. Gilt-bronze religious articles, including Nyoi (inlaid with mother-of-pearl), Fujiwara; Nyoi, late Fujiwara; Bell, Kamakura; Stand, Kamakura; Vajra, South Sung.

IWASHIMIZU HACHIMANGŪ, *Yawata*

The founding of this Shrine was in 859, but the present buildings date from 1641 when Tokugawa Iyemitsu re-established them. The shrine is of the *Hachiman* style, and consists of Honden (60.5 × 11) and Geden (60.5 × 11), which are connected with one roof covered with the *hinoki* bark. Around the Shrine are openwork fences, and in front are placed Heiden, Buden, and the Two-storied Gate (Fig. 102). The Gallery extends from each side of the gate and surrounds the Shrine quarter. The plans and elevations of these buildings are modelled after the ancient usage, but the designs, carvings, and colorings are of early Yedo.

ONJŌJI (Popularly, Miidera), *Shiga*

The temple was founded by the Emperor Tenchi in the year 669, and, after suffering a temporary relapse in its fate, was reconstructed by Enchin (Chishō Daishi) in 858. It is now the Head-temple of the Jimon Branch of Tendai. After the reconstruction it repeatedly suffered from war-fires, and it was not until Toyotomi Hideyoshi ordered the temple thoroughly renovated that the various buildings necessary to make up a complete monastery came to exist.

The whole temple faces south, and the Main Gate called DAIMON with its two guardian gods stands east of it. It is a structure of the Muromachi period. When the gate is passed, the DINING HALL (or Jikidō), rebuilt in the Muromachi period, is seen to the right, and facing us is the KONDŌ (Fig. 103). The latter is a great single-storied construction, typifing the Tendai Buddhism in its ground floor arrangement. It was rebuilt and completed by Toyotomi Hideyoshi in 1601. A CISTERN (Akaiya) stands near by west of the Kondō, which was rebuilt in 1601. Then a little further away is the LIBRARY (1602) rebuilt by Mōri Terumoto, which contains the Buddhist Tripitaka of the Ming edition. The THREE-STORIED PAGODA of the Muromachi era stands south-west of the Library.

The SHINDEN, of Yemman-in, originally belonged to the Imperial residence, and is a specimen of the Momoyama palatial architecture richly ornamented. Both the KYAKUDEN appended to Kwangaku-in (1600) and that of Kwōjōin (1601), are typical of the Momoyama residential construction. SHINRA-ZENJIN-DŌ (1340) is an unusual Shinto architecture with vigorous sculptural ornaments of early Muromachi period.

ISHIYAMADERA, *Shiga*

This is the temple founded by the Emperor Shōmu in middle eighth century. It stands on a hill composed of fantastically-shaped black rocks, commanding a fine view of the Lake Biwa and the River Seta. The chief buildings now left are the MAIN HALL, TAHŌTO (pagoda), TŌDAIMON with its two Guardian Gods (of Muromachi period), and SHURŌ (belfry, of Kamakura period), and others.

The MAIN HALL (Hondō) was destroyed by fire in 1077 and rebuilt later. In style and construction it is comparatively simple and unaffected, yet symbolising the Fujiwara features. The Raidō close to the front of the Hall is an annex built by Yodogimi towards the end of the sixteenth century.

The pagoda, TAHŌTŌ (Fig. 104), which was erected by Minamoto Yoritomo, at the end of the twelfth century, is the oldest of all the Tahōtō pagodas now existing in Japan. The first-story floor is square, and the upper one circular, but with a square roof. It is capped with a sōrin ornament. The whole form is well shaped and has an air of lightness. While the exteriors are painted with red oxide of iron, the interiors are beautifully colored and painted with Buddhist images and floral designs all rich in Fujiwara taste.

HIYE JINSHA

According to the tradition, the founding was in 668, and after the destruction by fire in 1571, the building was reconstructed in 1586, which is the present Shrine. Situated at the foot of Mount Hiye and surrounded by ancient trees, the shrine is a quiet spot. When we proceed west on the main passageway, we come by the mountain stream over which there span three stone-bridges. The extreme left is HONGŪ-BASHI, the middle HASHIRI-I-BASHI, and the right DAIJIN-BASHI. They are all of the Momoyama period and vary in design. When we proceed west after crossing the Hongū-bridge, several shrine-grounds stand close to one another, where are located HONGŪ, KINOSHITA-JINSHA, and SHIRAYAMA-HIME JINSHA. Each one of these has its own Main Shrine within itself. North-east of this are USA-NO-MIYA and MIWA JINSHA, while at the top to the western slope are SANNOMIYA JINSHA and USHINO-O JINSHA. Let us now go back to the stream front and turn south along the main passageway, and we come to the stream again over which there is the STONE-BRIDGE made in 1634. By going further on and turning to the right we reach the

TŌSHŌGŪ SHRINE which was established in 1623 by Tenkai, Buddhist priest, to enshrine the spirit of Tokugawa Iyeyasu. It is dazzlingly colored and decorated with carvings brilliant and ornate.

The MAIN SHRINE of the Hongū (37.2×21.6, Fig. 105) is the typical specimen of *Hiyoshi* style, and the present one was rebuilt in 1586, preserving the form of architecture that originated in the Heian or the Fujiwara period. Both inside and outside, the building uses plain wood free from any coating, with only occasional metal fittings which characterised the Momoyama period. The main shrine has the frontage of five spans and the depth of three. The shape of the roof is original which is covered with the bark of *hinoki* wood. The Main Shrine of Miwa Jinsha and that of Kinoshita Jinsha are of the same period and of the same style. The Main Shrine belonging to the other subsidiary buildings are of *nagare* type, different from that of the Hongū as architecture.

YENRYAKUJI, *Shiga*

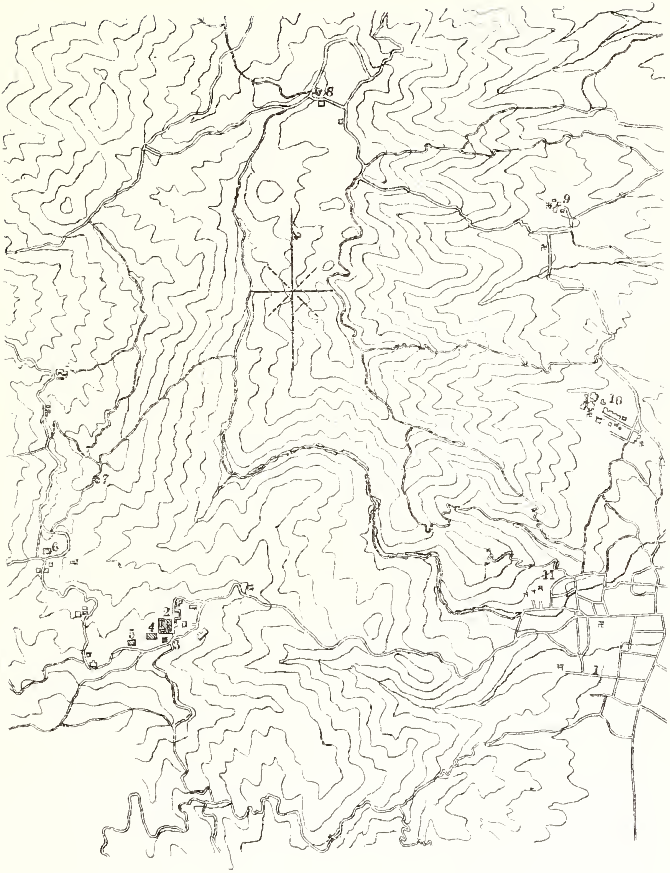
This temple-group is situated on Mount Hiye north-east of the Capital, the foundations of which were laid down by the Emperor Kwammu. It is now the head-temple of the Sammon Branch of Tendai Buddhism, and its founding was by Saichō or Dengyō Daishi in the year 788 and most highly patronised by the successive courts. The buildings were, however, razed to the ground by Oda Nobunaga in 1571. Toyotomi Hideyoshi was more kindly disposed towards the Yenryakuji monks and helped to restore them, which attempt was later furthered by Tokugawa Iyemitsu. The various temples thus came again to crown the historical mountain.

These temples which occupy the top of the Hiye are arranged making use of the topographical peculiarities.

As thus their distribution is not governed by any general plan existing in the mind of the architect except for local reasons, Yenryakuji came to assume the Japanese features of architecture, instead of following the geometrical style of the Nara temples. To reach Yenryakuji, we pass by Hiye Jinsha to the right which by the way used to be the protecting Shinto shrine of Yenryakuji, and go up the slope a little over two miles when we find ourselves in front of the temple. Here stands a two-storied gate called Monjurō, after which the MIDDLE GATE (Chūmon) is reached. The gigantic building of KOMPON-CHŪDŌ rises back of the gate, facing the east. The GALLERY extends back of the Middle Gate as far as the Chūdō, enclosing a court within these buildings. Going up the hill to the left of the Chūdō, the double-roofed DAIKŌDŌ stands facing the south. The BELFRY and the KAIDAN-IN (double-roofed) are near here. Towards the south-west of Kaidan-in is Sannō-in; now turn north and proceed along the valley, and we come to Jōdo-in, inside which is the Founder's shrine. Hokkedō and Jōgyōdō are north-east of the shrine, and beyond, TEMPŌRINDŌ (or SHAKA-DŌ), which was transferred from Onjōji by Toyotomi Hideyoshi. The style is of Kamakura, still preserving its essentials. Towards the north, on an eminence, stands the SŌRINTŌ, built in 820 by the founder Saichō and repaired during the Yedo era. The repairing, however, did not altogether alter the original style of construction, and this building is the earliest relic as well as the archetype of this form of architecture. Going further up north-east of this, we come to RURIDŌ. The date is not known, but it retains the Zen style of structure. Besides these are scattered various temples not of much importance.

The KOMPON-CHŪDŌ, (or Central Main Hall) is 124 × 78. After the first building by Saichō in 788, it grew larger yet and was a massive temple when it was committed into flames by Oda Nobunaga. The present building was reerected by Tokugawa Iyemitsu in 1642 after the older plan. It is of nine spans front and six to the side, single-storied construction, *irimoya* style. The ground floor characteristic of the Tendai Buddhism is divided into two compartments, Outer and Inner Circle, (or Gejin and Naijin). The Inner Circle is paved with stone following the continental style, while the Outer

Enryakuji



1. *Enryakuji Honbō*
2. Konpon-chūdō
3. Shuro
4. Daikōdō
5. Kaidandō
6. Tenpōrindō
7. Sōrintō
8 Yokawa-Chūdo
9. *Anraku-ritsuin*
10. *Saikyōji.*
11. *Hiye Jinsha*

Circle, which is the hall for prayers, is higher, and, after the Japanese manner, has a board floor. The Inner Circle is kept dark, and the mystification comes from the doctrines of Tendai Buddhism. The construction is grand and massive and antique. In detail, early Tokugawa technique is applied.

The GREAT LECTURE HALL, or Daikōdō (111 × 69, Fig. 106), was rebuilt by Tokugawa Iyemitsu when the Central Hall went through the process of reconstruction. It is a huge structure with the frontage of nine spans, double-roofed, and six spans to the side. The inside is partitioned into two, Inner Circle and Outer Circle, as in the case of the Central Hall, and like the latter has a grand aspect.

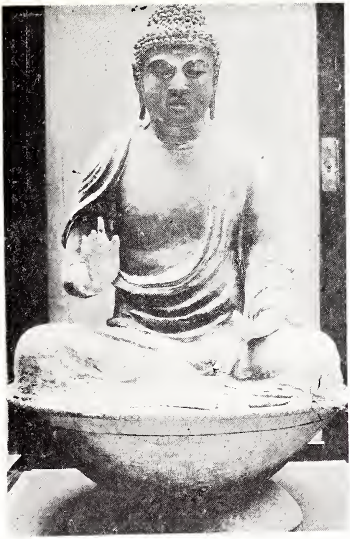


Fig. 34. Miroku, Kōryūji (Kyoto Imperial Museum)

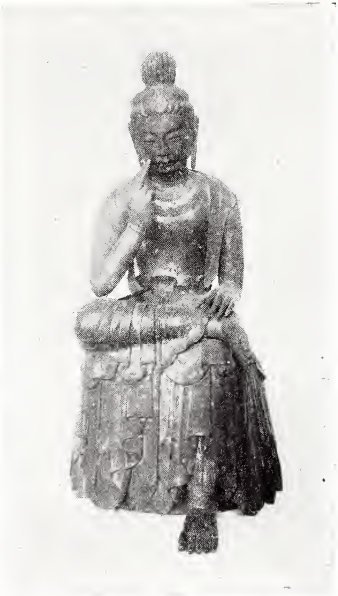


Fig. 33. Nyoirin-Kwannon, Kōryūji (Kyoto Imperial Museum)

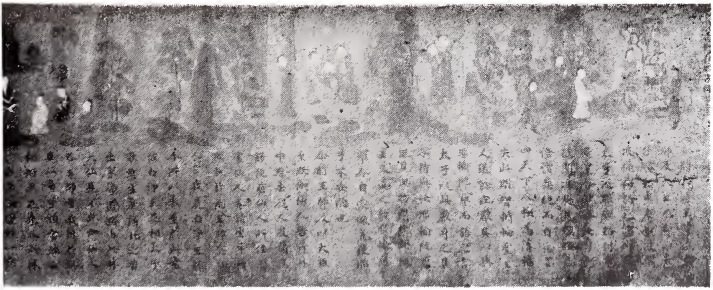


Fig. 35. Ingwa-kyo, Hō-on-in (Kyoto Imperial Museum)

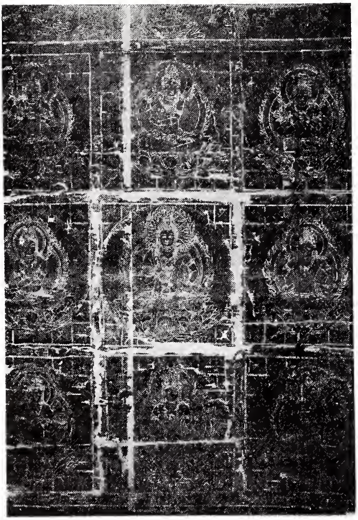


Fig. 36. One of the World-mandara, Jingoji (Kyoto Imperial Museum)

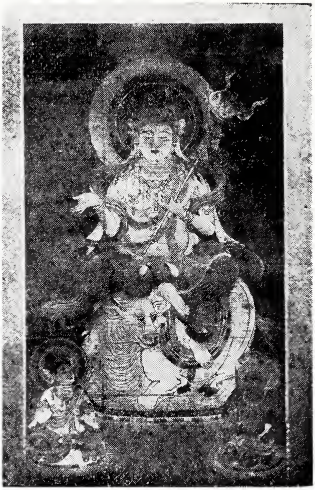


Fig. 38. Yemmaten, Kwanchi-in (Kyoto Imperial Museum)

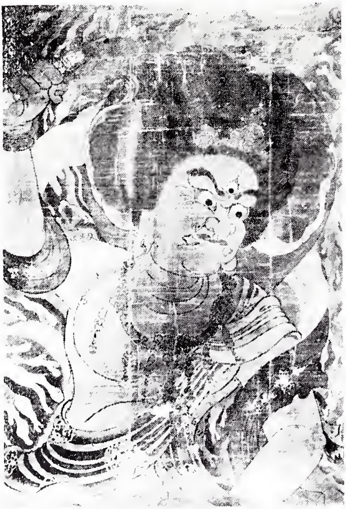


Fig. 37. One of Godai-rikiku, Dai-en-in and other 18 temples (Kyoto Imperial Museum)

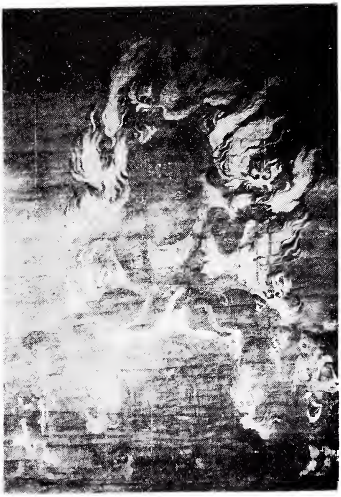


Fig. 39. Fūdo, Seiren-in (Kyoto Imperial Museum)

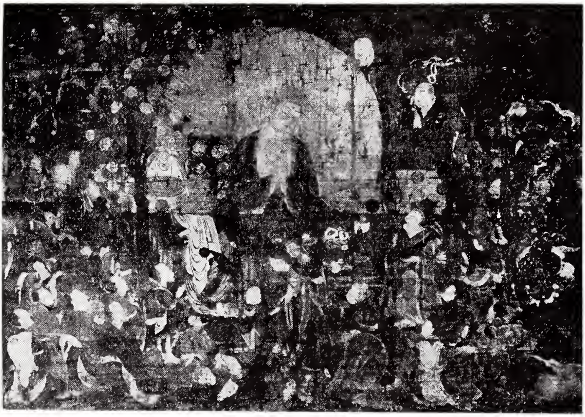


Fig. 40. The Buddha rising from the Golden Coffer,
Chōbōji (Kyoto Imperial Museum)

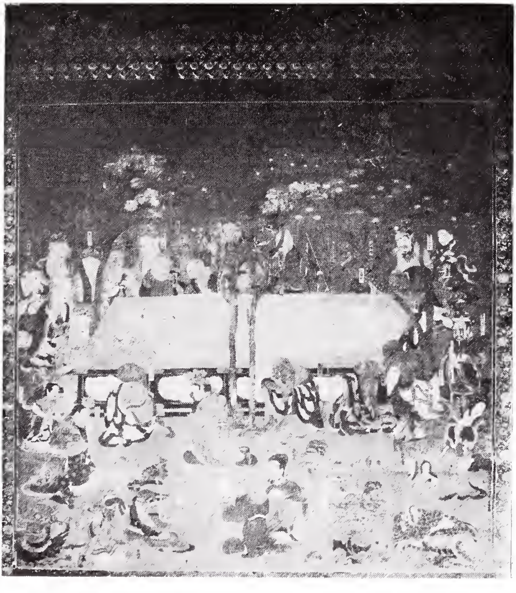


Fig. 41. Buddha's Entrance into Nirvana,
Kongōbūji (Kyoto Imperial Museum)

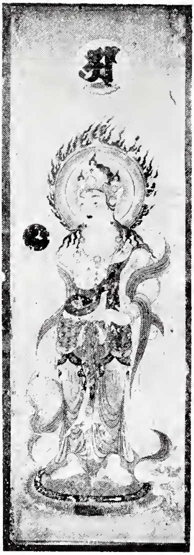


Fig. 42. Nitsu-ten, one of the Twelve Gods, Jingoji (Kyoto Imperial Museum)

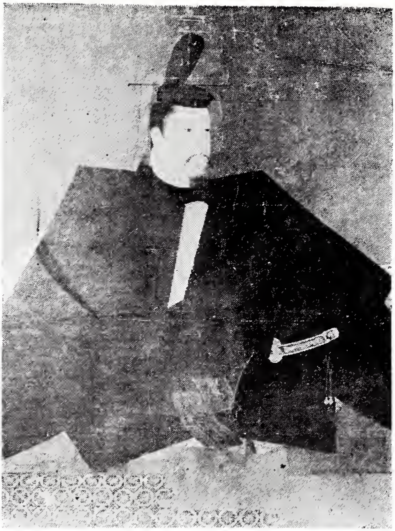


Fig. 43. Minamoto Yoritomo, Jingoji (Kyoto Imperial Museum)

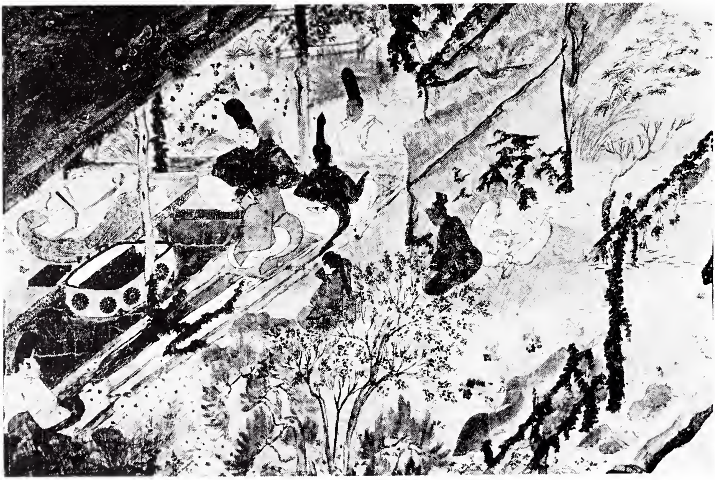


Fig. 44. Illustrated History of Kitano Tenjin, Kitano Jinsha (Kyoto Imperial Museum)

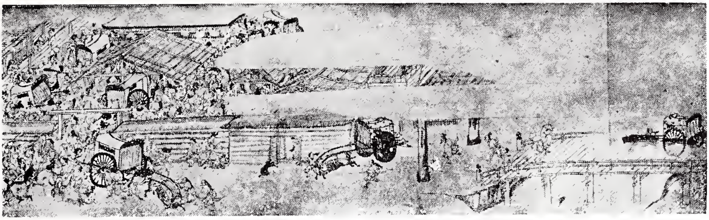


Fig. 46. Pictorial Biography of Ippen Shōnin, Kwangikōji (Kyoto Imperial Museum)

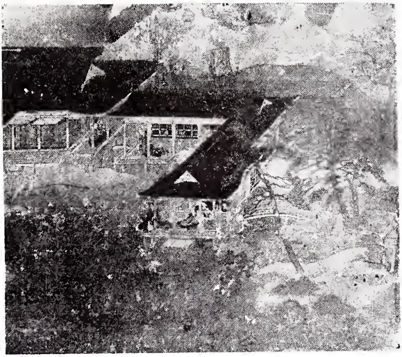


Fig. 45. Landscape Screen, Jingoji (Kyoto Imperial Museum)

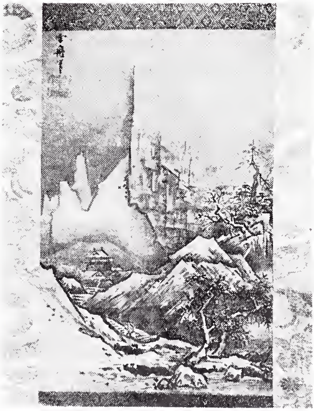


Fig. 47. Landscape, Manju-in (Kyoto Imperial Museum)

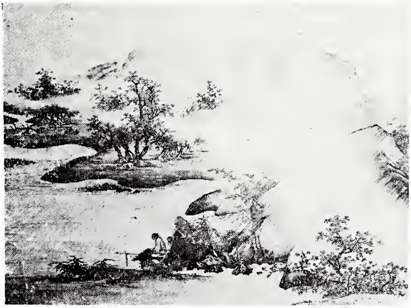


Fig. 48. Landscape, Rei-un-in (Kyoto Imperial Museum)

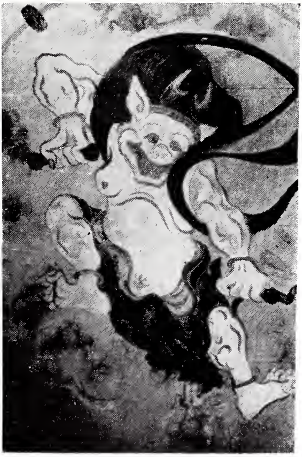


Fig. 49. Thunder God, Kenninji (Kyoto Imperial Museum)

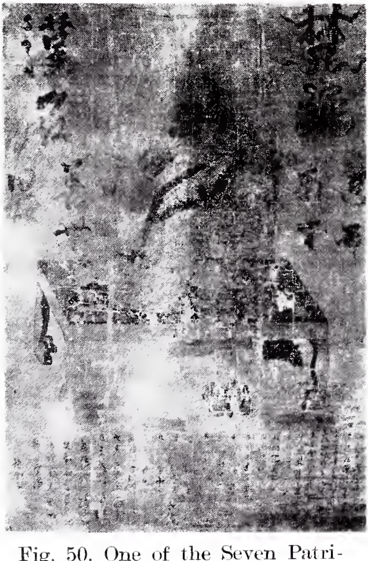


Fig. 50. One of the Seven Patriarchs of the Shingon Buddhism, Tōji (Kyoto Imperial Museum)

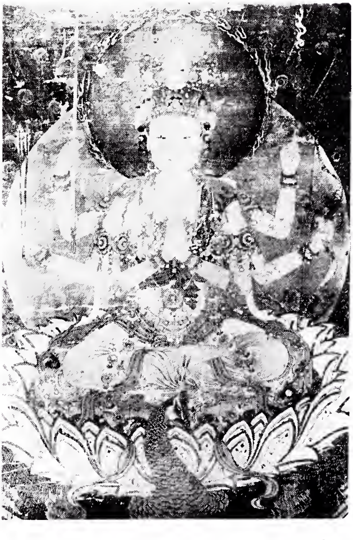


Fig. 51. Kujaku-Myōwō, Ninnaji (Kyoto Imperial Museum)

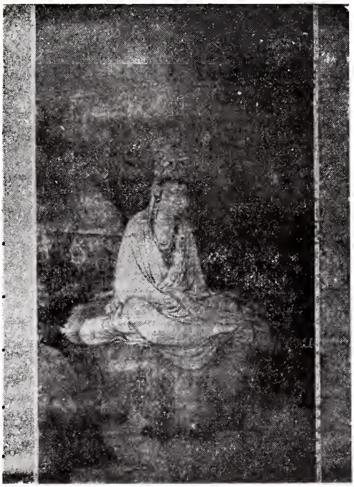


Fig. 52. Kwannon, Daitokuji (Kyoto Imperial Museum).

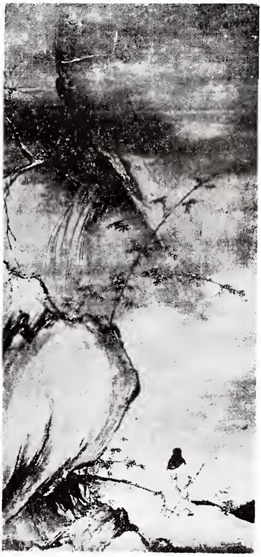


Fig. 53. Landscape, in winter, Konchi-in (Kyoto Imperial Museum)

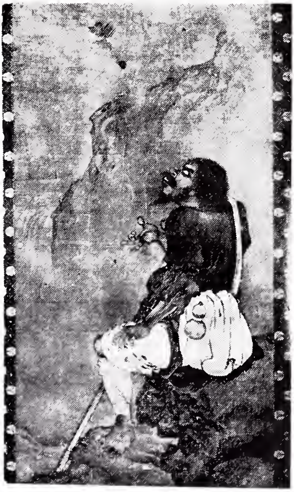


Fig. 54. Hermit-Sage, Gama, Chionji (Kyoto Imperial Museum)

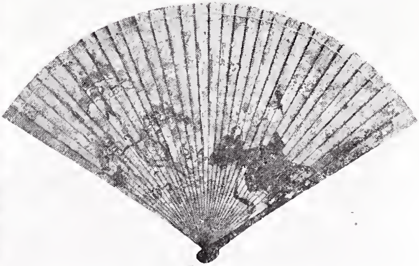


Fig. 55. Fan of Hinoki-wood. Itsukushima Jinsha (Kyoto Imperial Museum)

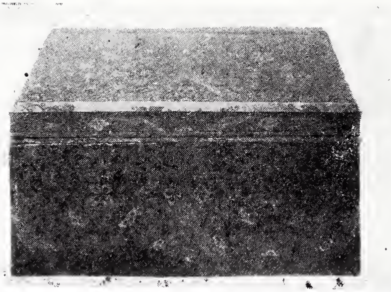


Fig. 56. Lacquered Sutra-Case, Yenryakuji (Kyoto Imperial Museum)

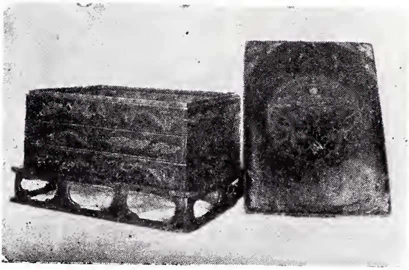


Fig. 57. Sutra-Case, Itsukushima Jinsha (Kyoto Imperial Museum)

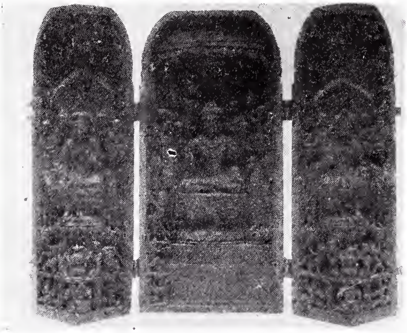


Fig. 58. Miniature Buddhist Shrine, Kongōbuji (Kyoto Imperial Museum)

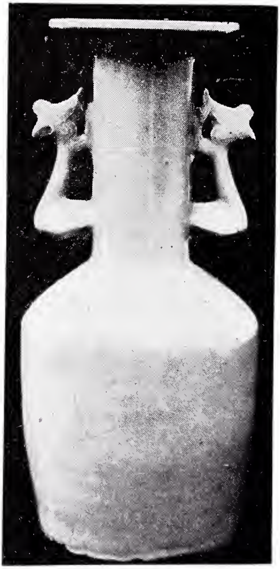


Fig. 59. Celadon Porcelain, Flawer-Vase, Bishamondō (Kyoto Imperial Museum)

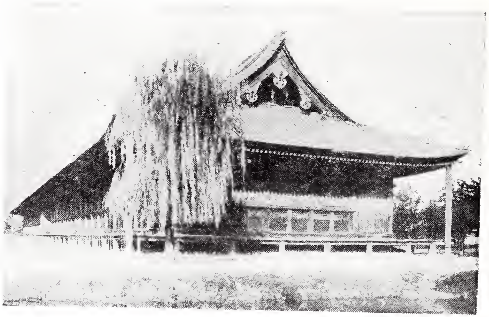


Fig. 60. Main Hall, Sanjusangendō (Kyoto)

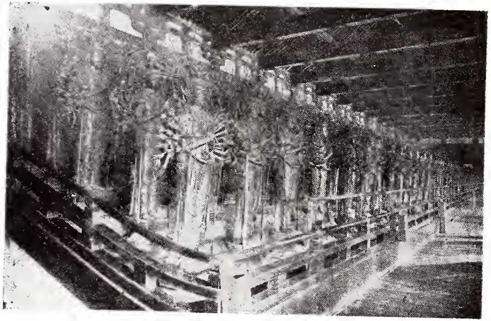


Fig. 61. Interior View of the above.

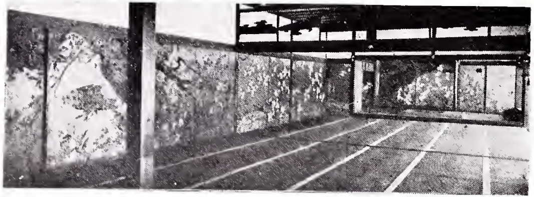


Fig. 62. General View of the Screen-pictures, Chishaku-in (Kyoto)

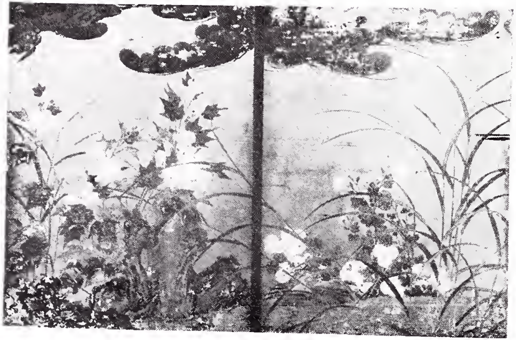


Fig. 63. Screen-pictures (detail), Chishaku-in.

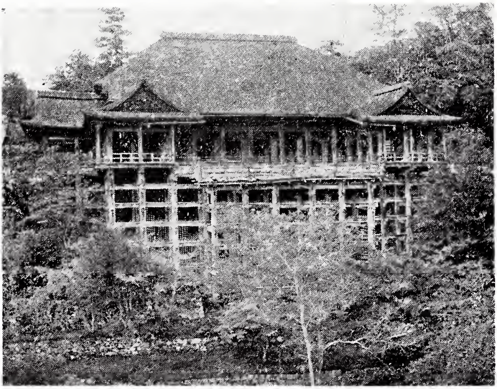


Fig. 64. Main Hall, Kiyomizudera (Kyoto)

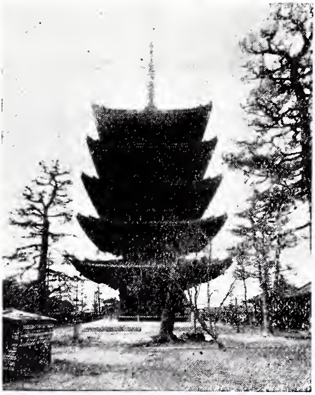


Fig. 65. Five-storied Pagoda, Hōkwanji (Kyoto)

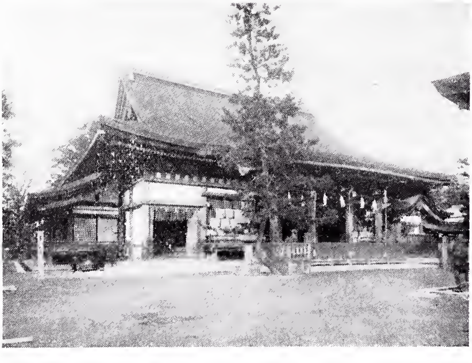


Fig. 66. Main Shrine, Yasaka Jinsha (Kyoto)

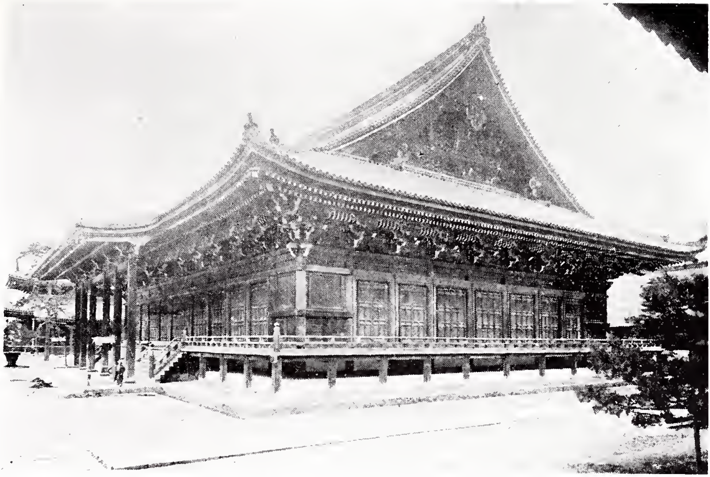


Fig. 67. Main Hall, Chion-in (Kyoto

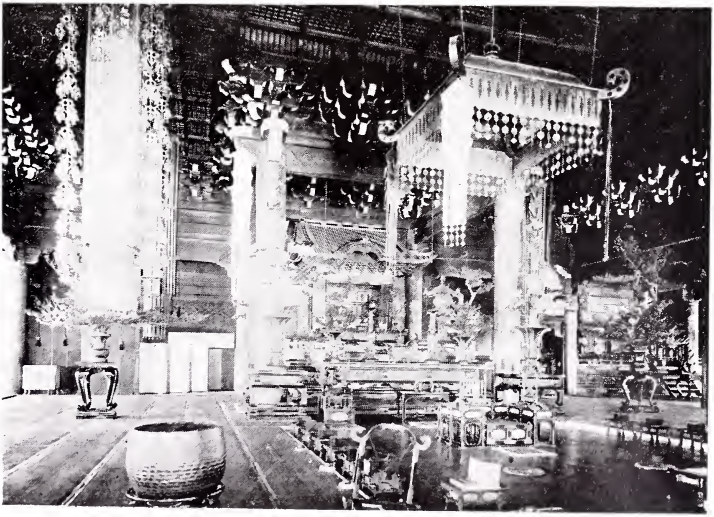


Fig. 68. Interior of the above.

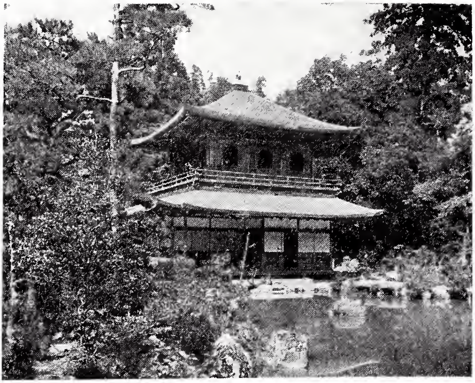


Fig. 69. Ginkaku, Jishōji (Kyoto)

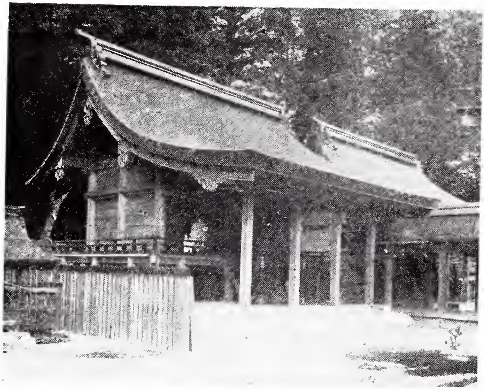


Fig. 70. Main Shrine, Kamo-mioya Jinsha (Kyoto)

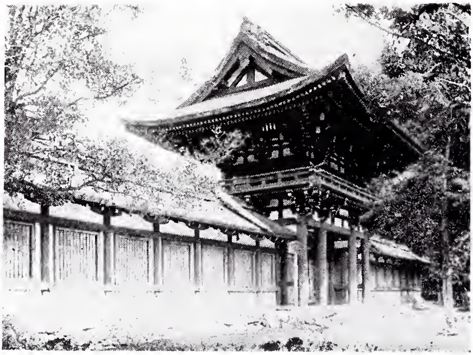


Fig. 71. Two-storied Gate, Kamo-wake-ikazuchi Jinsha (Kyoto)

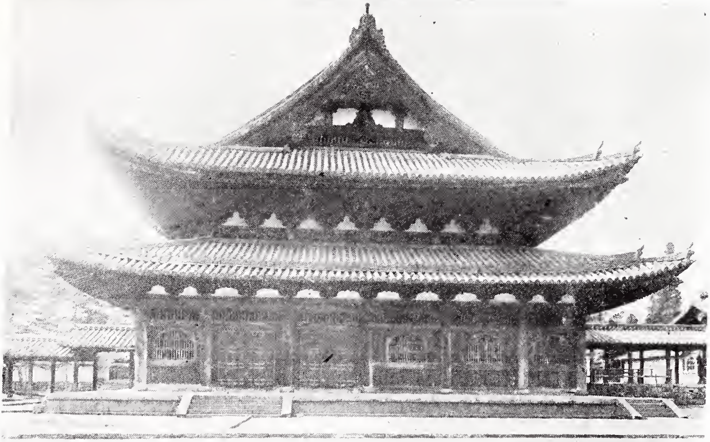


Fig. 72. Preaching Hall, Daitokuji (Kyoto)

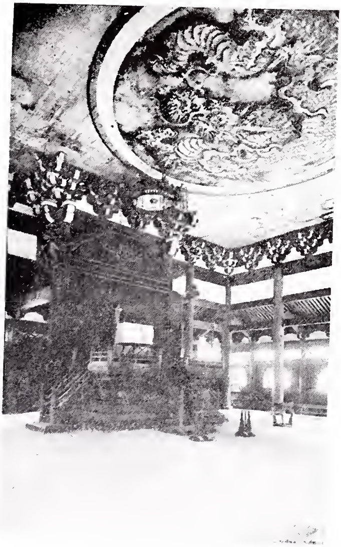


Fig. 73. Interior of the above.

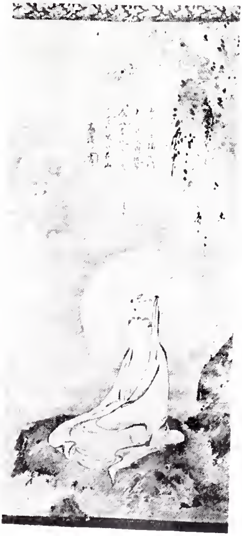


Fig. 74. White robed Kwannon, Shinju-an (Kyoto)

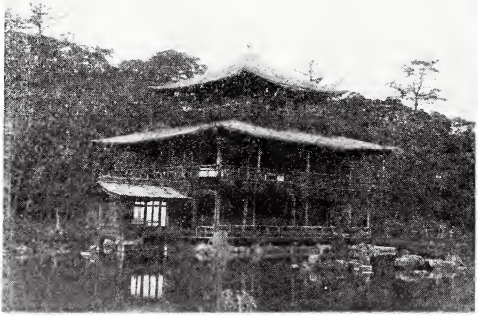


Fig. 75. Kinkaku,
Rokuonji (Kyoto)

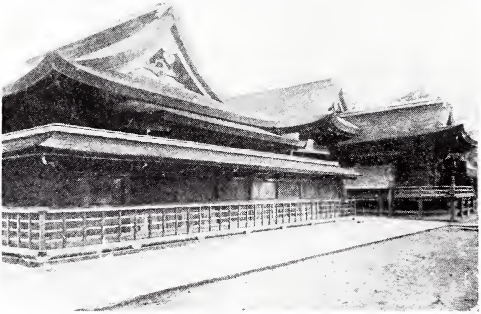


Fig. 76. Main
Shrine, Kitano
Jinsha (Kyoto)

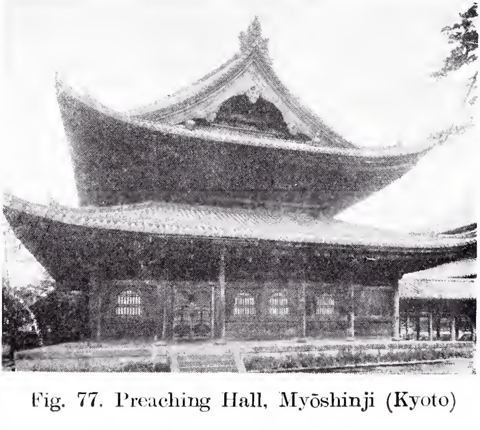


Fig. 77. Preaching Hall, Myōshinji (Kyoto)

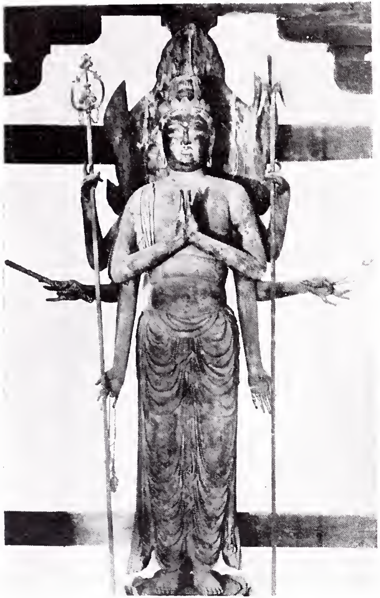


Fig. 80. Fukū-kensaku-Kwannon, Kōryūji.

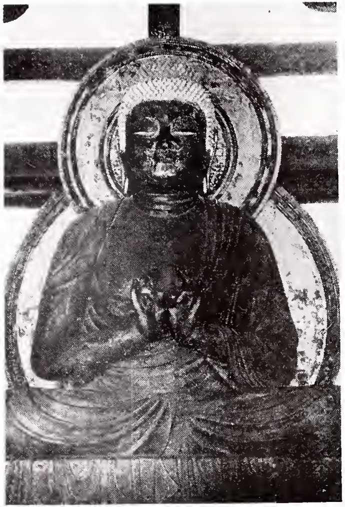


Fig. 78. Amida, Kōryūji (Uzumasa)

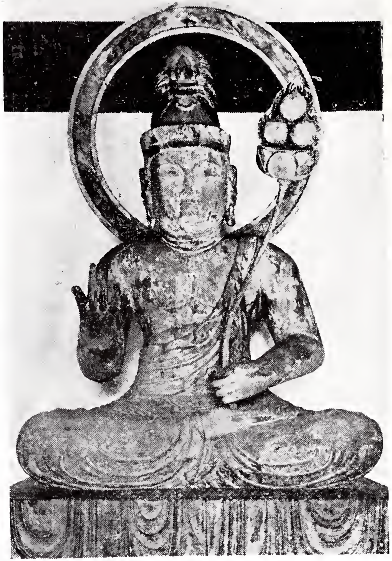


Fig. 79. Kokuzō-Bosatsu, Kōryūji.

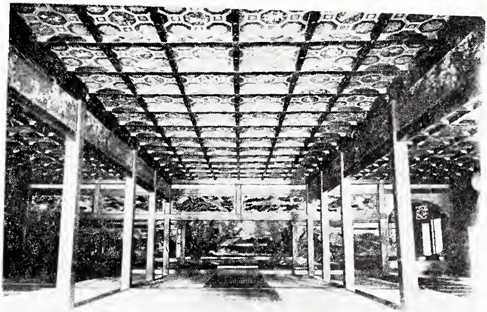


Fig. 81. Taimenjo, Nishi-Hongwanji (Kyoto)

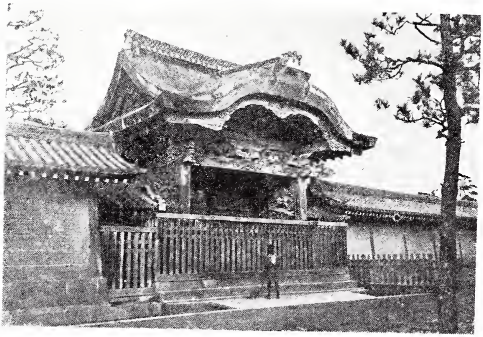


Fig. 82. Karamon, Nishi-Hongwanji (Kyoto)

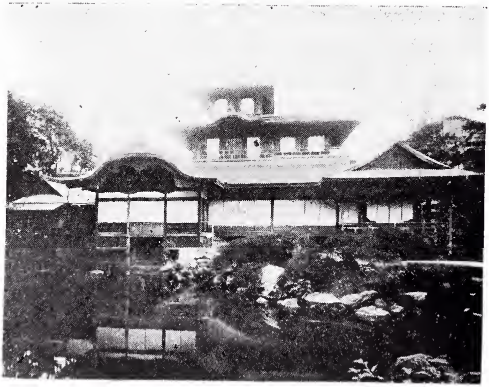


Fig. 83. Hiunkaku, Nishi-Hongwanji (Kyoto)

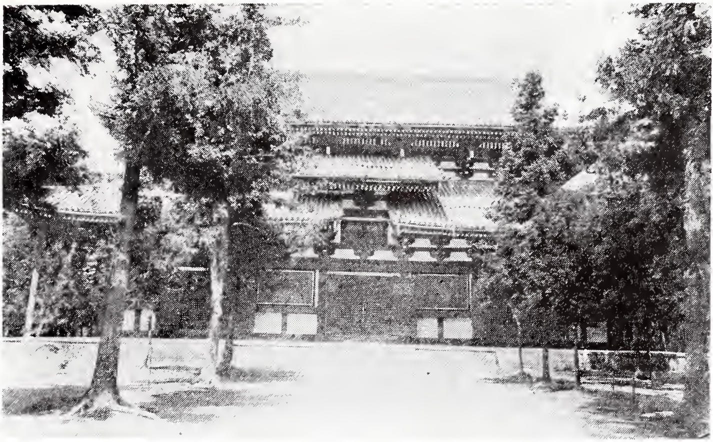


Fig. 84. Main Hall, Tōji (Kyoto)

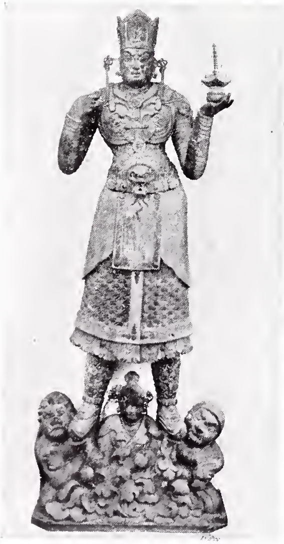


Fig. 86. Bishamon, Tōji.

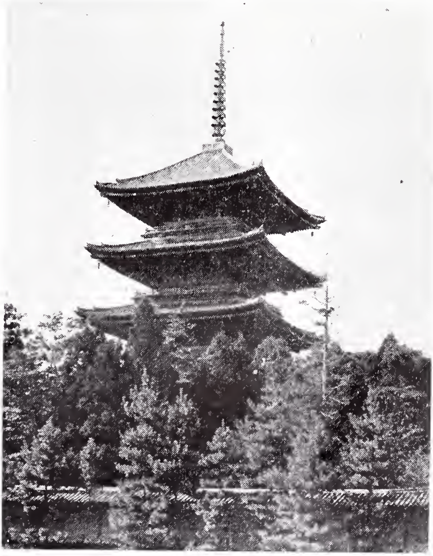


Fig. 85. Five-storied Pagoda, Tōji,

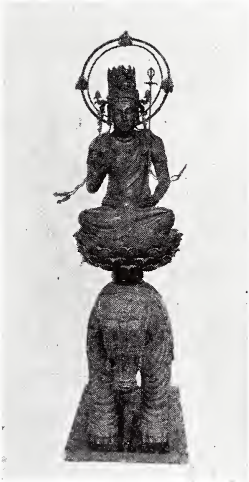


Fig. 88. One of the
Five Kokuzō, Tōji.

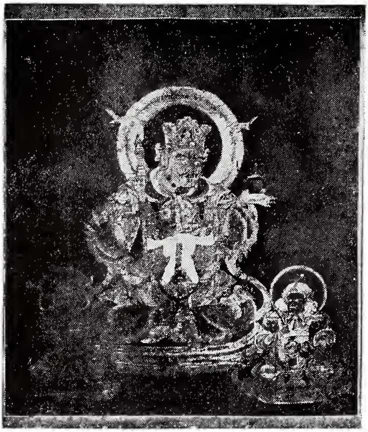


Fig. 87. One of the Twelve
Gods, Tōji (Kyoto)

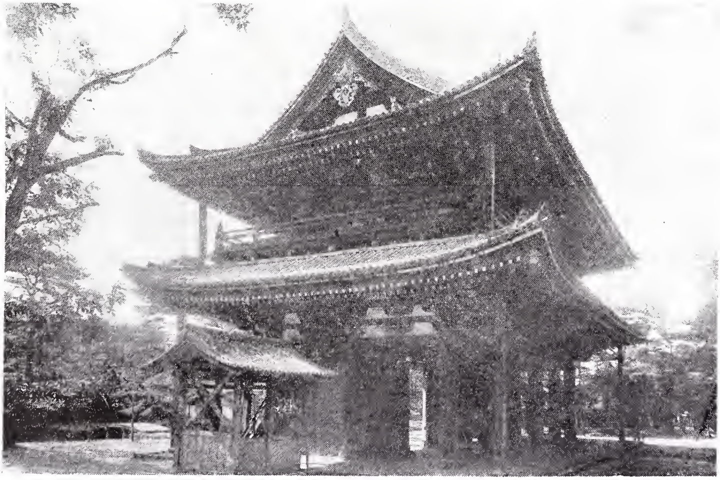


Fig. 89. Sammon, Tofukuji (Kyoto)

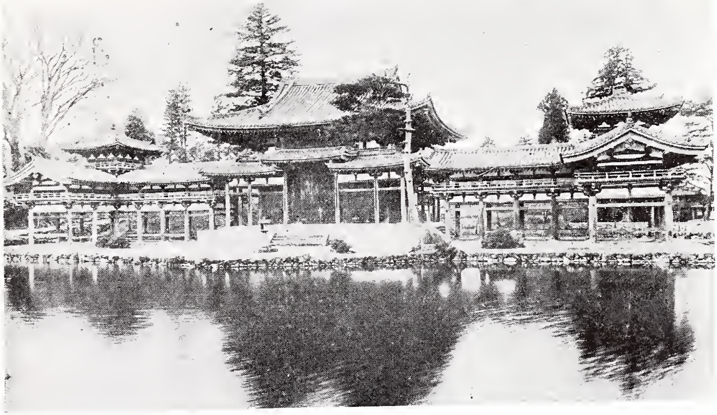


Fig. 90. Hōwōdō, Byodō-in (Kyoto)

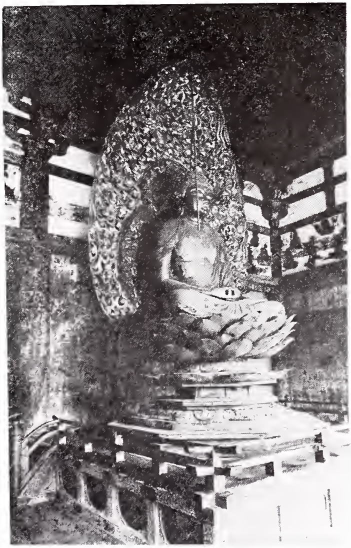


Fig. 91. Interior view of the above.

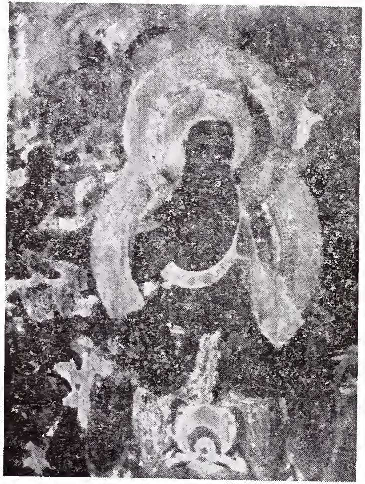


Fig. 94. Amida in the pauel Painting, Hōwōdō.

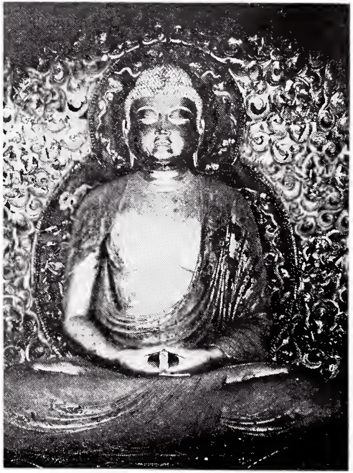


Fig. 92. Amida. Hōwōdō (Kyoto)

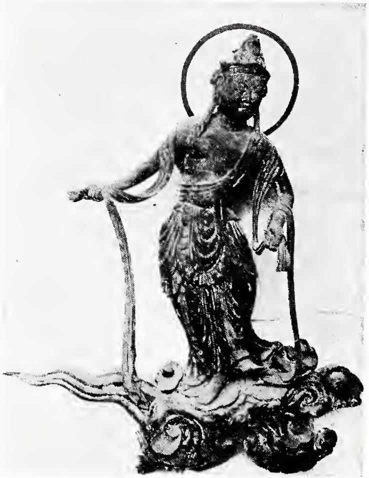


Fig. 93. Bodhisattva in the cloud, Hōwōdō.

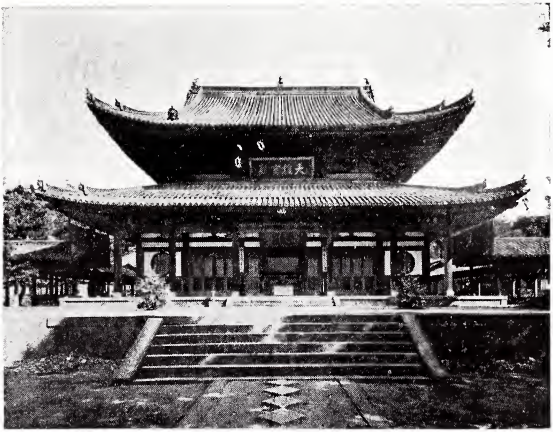


Fig. 95. Buddha Hall, Manpukuji (Kyoto)

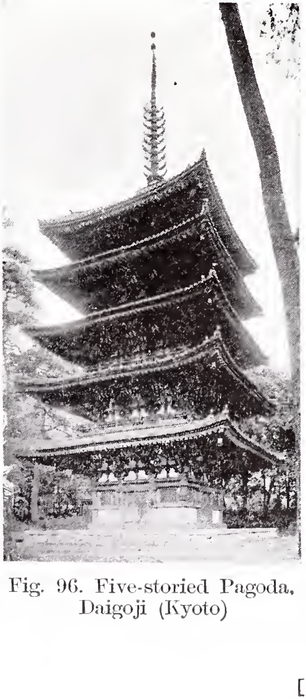


Fig. 96. Five-storied Pagoda, Daigoji (Kyoto)

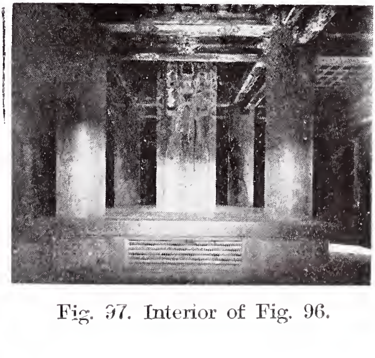


Fig. 97. Interior of Fig. 96.

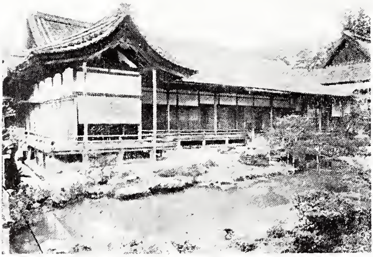


Fig. 98. Sho-in, Sambō-in
(Kyoto)

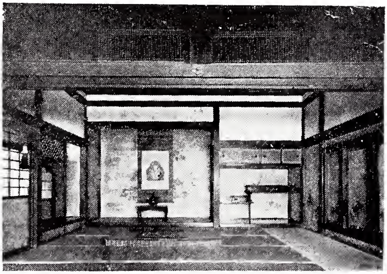


Fig. 99. Interior of the above.

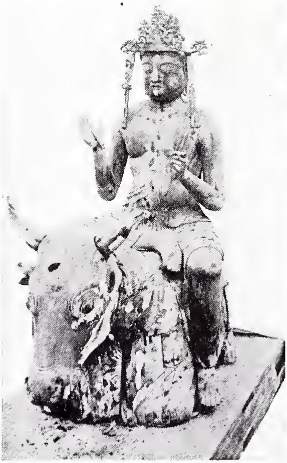


Fig. 101. Yemmaten, Daigoji.

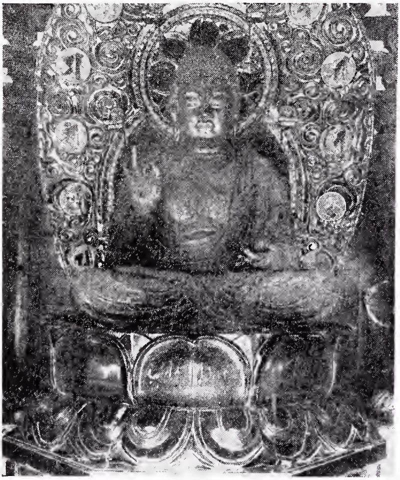


Fig. 100. Yakushi, Daigoji (Kyoto)

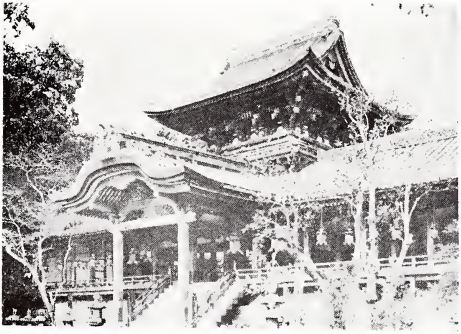


Fig. 102. Two-storied Gate, Iwashimizu Hachimangū (Kyoto)

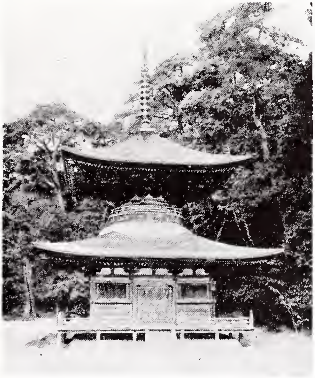


Fig. 104. Two-storied Pagoda, Ishiyamadera (Shiga)

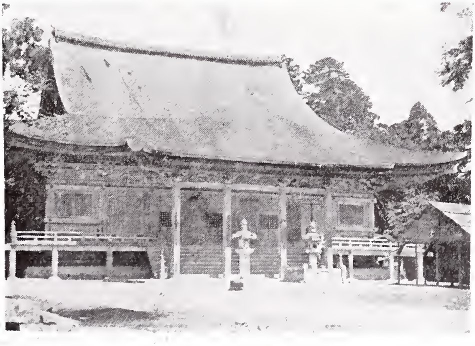


Fig. 103. Main Hall, Onjōji (Shiga)

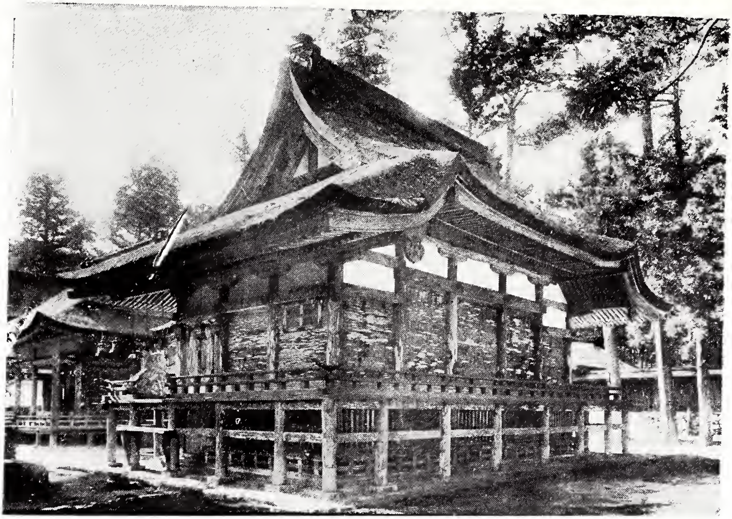


Fig. 105. Main Shrine, Hiye Jinsha (Shiga)

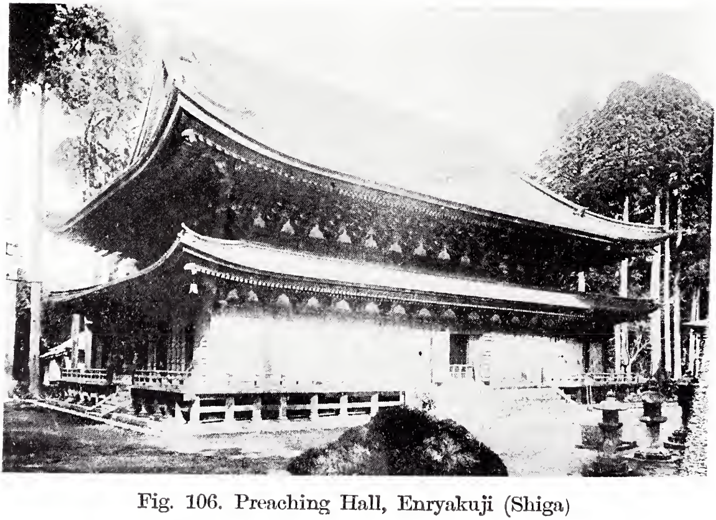


Fig. 106. Preaching Hall, Enryakuji (Shiga)

NARA AND VICINITY

THE KASUGA SHRINE, *Nara*

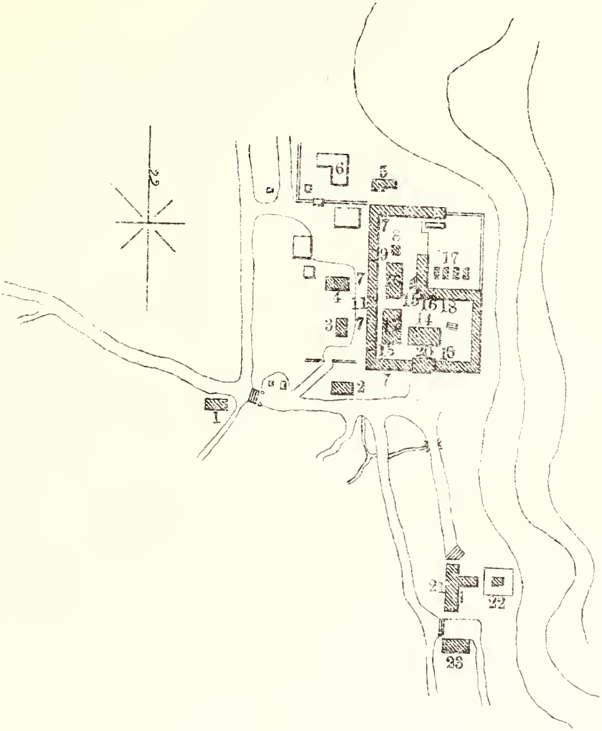
The Main Shrine consists of four buildings, and regarding their first establishment there is a difference of opinions, but in all probability these four buildings were already in existence in the year 770. The Court, especially the Fujiwara family, was greatly interested in the Shrine, and many other buildings were added one after another. In 807 the Sacred Storehouse was erected; in 859 the Kuruma-yadori, Naoraiden, Heiden, Utsushidono, Sakedono, Itakura, and others were added; in 916 Chakutōden was made; in 1179 the South Gate and West Gallery, the Middle Gate and East, West and North Galleries were constructed. Again in 1135 Wakamiya was built north of the Main Shrine; and in 1178 (?) the Hosodono, Onrō, and Kaguraden were built in front of the Wakamiya. Since then the Main Shrine regularly went through a periodical reconstruction, and the other buildings whenever necessary were repaired. The materials used were thus replaced many times, but the construction as a whole observed the original style, and still retains the special features of Fujiwara architecture. Of all these buildings, those that have preserved the older material are the South Gate of the Main Shrine, and Galleries, the Hosodono, Onrō, and Kaguraden, the three last of which are attached to the Wakamiya.

Passing through the first gate, we enter the main passageway shaded by the old stately trees, and going further eastwards we reach the KURUMAYADORI. Now pass through the second gate and seeing the CHAKUTŌDEN to the left we turn north, when we find ourselves before the SOUTH GATE (Fig. 107). This is a two-storied gate exhibiting the technique of Fujiwara architecture. The GALLERIES extending backwards along the left and the right side of the gate, encircle the Main Shrine. Inside the Gate, there stands the HEIDEN in front and the NAORAIDEN to the left. Passing the Heiden to the right, there is a flight of steps, at the end of which stands the MIDDLE GATE. This is another two-storied gate making us remind of the Fujiwara style. The GALLERIES stretch, east and west, holding the four buildings of the MAIN SHRINE within themselves. The west gallery turns north and the NEJIRŌ is attached there. In front we have the UTSUSHIDONO and north of it the SACRED STOREHOUSE. West of the west outer gallery there are two buildings in which the ritualistic utensils are kept, that is, KAMADONO and SAKE-DONO, and north of the north outer gallery there stands the ITA-KURA.

Turning south in front of the South Gate, we see innumerable stone-lanterns dedicated to the gods. The MAIN SHRINE (Fig. 108) of the WAKAMIYA is at the terminus of this lantern avenue. The Shrine faces the west and in style and construction it is the same as the Main Shrine belonging to the Kasuga Jinsha proper. In front stands the HAINOYA, and next of it the HOSODONO, ONRŌ, and Kaguraden making one architectural group. They are of the palace style of late Fujiwara. South of this group there is the CHŌDZUYA, perhaps of the Momoyama period. Besides these principal buildings there are innumerable small shrines scattered over the grounds both of the Main Shrine and the Wakamiya. All these historical buildings, painted bright red, and standing among the evergreens of the old cryptomarias produce a striking effect, the like of which cannot readily be reproduced anywhere else.

The Main Shrine belonging to the Kasuga Jinsha proper is a group of buildings all constructed after one pattern. In style they are simple, but as it takes in something of the continental architecture and ornamentation, this style is known as the "Kasuga." The first use of "boat-shaped" brackets, curved eaves and roofs, and the painting in vermilion, evince the influence of continental taste.

Kasuga Jinsha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1 Kurumayadori
2. Chakutōden
3. Saikigura (Kamadono)
4. ,, (Sakedono)
5. Itagura
6. *Shamusho*
7. Kwairō
8. Hōko
9. Naishimon
10. Utsushidono
11. Shōjōmon
12. Naoraiden
13. Keigamon
14. Heiden
15. Nejirō
16. Onrō
17. Honden
18. Chūmon
19. Higashi-kwairō
20. Nammon
21. Wakamiya Hainoya, Hosodono, On-rō, Kaguraden
22. Wakamiya Honden
23. Wakamiya Chōzuya

TŌDAIJI, *Nara*

During the reign of the Emperor Shōmu, to secure the prosperity of the state, the great statue of Vairochana (Rushana) was cast, and at the same time the great monastery of Tōdaiji came into existence. The work started on the great statue in 741, on the Kondō in 747. In 751 the outline work was completed, but it was not after some decades that all the decorations inside and outside, together with the subordinate or attached buildings, were all complete. The scale on which the whole scheme is conceived was the grandest, a parallel of which we cannot find in the history of the country. But unfortunately they were all burned down in 1180 on account of civil war. They were re-established, only to be consumed by another war-fire in 1567. In the beginning of the eighteenth century the temple was partially restored, but the former grandeur was no longer to be recovered.

The site of the temple is in the eastern part of the city of Nara. It faces south with a hill back of it. In the front of the temple stands the NANDAI-MON, inside which to the right we see the Honbō (Tōnan-in). The LIBRARY building was originally the storehouse of the Heian period. When we go on further along the pond called "Kagami-no-ike" to the right, we reach the MIDDLE GATE. Enter the gate and we face the majestic structure of the GREAT BUDDHA HALL (Daibutsuden). The gate is flanked with galleries on both sides, within which is enclosed a spacious court. The BELFRY stands at the top of the stone stairway east of the Buddha Hall, and near the Belfry are the SHUNJŌDŌ and NENBUTSUDŌ, both of which belong to the Kamakura period. The Shunjōdō contains among others the STATUE OF CHŌGEN SHŌNIN, the reconstructor for a second time of the Great Buddha Hall early in the Kamakura period, while in the Nembutsu-dō is enshrined JIZŌ BOSATSU (made in 1226). Going further up the flight of steps we come to the HOKKEDŌ, west of which is the SAMMAIDŌ (rebuilt during the Kamakura period) and the FOUNDER'S HALL (Kaisandō), while east of it is the CHŌZUYA of the Kamakura period, and in the south-east stands the LIBRARY of the Nara period, and in the north the NORTH GATE (of the Kamakura period).

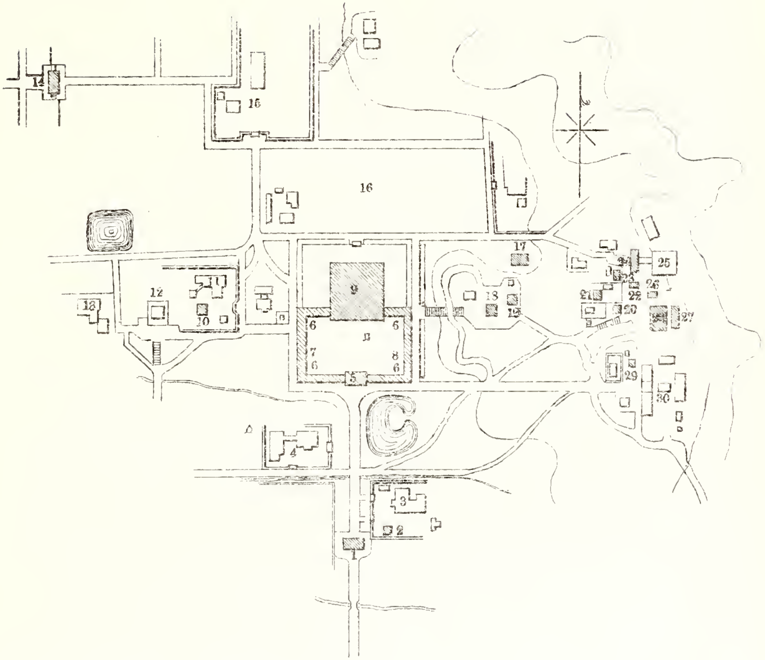
Outside the Gate, and up a flight of steps, we reach the huge building known as Nigatsudō (rebuilt in 1669). West of it there are several low buildings used for various purposes, they are of the Kamakura period, but not so very important.

West of the Great Buddha Hall quarter, we have the Kwangaku-in where the famous god of HACHIMAN IN MONKISH FORM is preserved. (The work is by Kwaikei, 1201.) The grounds also contain the LIBRARY of the Nara period. The Kaidan-in (or a kind of Buddhist Baptistery) is situated further west. The TENGAI-MON is the gate facing Tengai-streat, north-west of the Great Buddha Hall, and inside this gate the Shōsō-in comes to view. This treasure-house formerly belonged to Tōdaiji, but was lately transferred to the care of the Imperial Household Department. It is noted for sheltering articles belonging to the Emperor Shômu as well as old documents and industrial art objects of the Nara period, numbering as many as tens of thousands.

NANDAIMON (Great South Gate 95.04 × 35.64, Fig. 109). Thig gate was first erected when the Hall of Great Buddha was built, but the existing one is the second construction of 1199. It is a two-storied gate with the frontal measurement of five spans and the side of two. When it was reconstructed, the priest-architect, Chōgen, abandoned the old plans and adopted the newly imported Sung style, popularly known as the "Tenjiku." Its characteristic features are visible in the columns going up through the two stories, in bracket construction, eaves, and mouldings. In outward appearance, the gate is grand and imposing, and in construction free and ingenious, but it is somewhat poor in bracket work.

The two NI-ō gods standing at the gate are really colossal. It is said that they were originally 90 *shaku* high to which three more *shaku* were added. They are

Tōdaiji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1. Nandaimon
2. Honbō Kyōko
3. *Honbō (Tōnan-in)*
4. *Shingon-in*
5. Chūmon
6. Kwairō
7. Saigakumon
8. Tōgakumon
9. Kondō (Daibutsuden)
10. Kwangaku-in Kyōko
11. *Kwangaku-in*
12. *Kaidandō*
13. *Kaidan-in*
14. Tengaimon
15. *Shōsō-in*
16. *Site of Daikōdō*
17. Ōyuya
18. Shurō
19. Nenbutsudō
20. Sammaidō
21. Rōbendō
22. Akaiya
23. Busshō-no-ya
24. Sanrōsho
25. *Nigwatsudō*
26. Hokumon
27. Chōzuya
28. Hokkedō
29. ,, Kyōko
30. *Tamukeyama Hachimangū*

carved, according to a reliable record, by Unkei and Kwaikei, the two sculptors whose invaluable help did so much towards the reconstruction of this historical temple at the end of the twelfth century. They were the originators of a new movement in the art of sculpture, who, taking advantage of the reconstruction of the great Nara temples, successfully revived the Nara sculpture. That they went a step further on the way to realism meant their retrogression in the direction of idealism. Whatever it may be, their art as exemplified in these huge statues, physically perfect and unequalled in the expression of terrifying fierceness, fully deserves an ungrudged admiration. All the Ni-ō after this work were mere imitations with various degrees of success, from which we can infer the deep significance of those works in the history of art. (Fig. 110.)

Inside the gate a pair of STONE LIONS stand at either side. They are products of the same time as the two guardian gods, but come from a different chisel, for the author is said to have been a Sung artist called Rokuro. They are some of those examples of Sung art, the transplantation of which was attempted in various fields early in the Kamakura period. They are memorable relics.

KONDŌ or DAIBUTSU-DEN (Great Buddha Hall, 188.16 × 166.6—height 157, Stone-foundation, 223.3 × 202.4 height 7; Figs. 111, 112). The frontal measurement of the original Buddha Hall was 11 spans and the side seven, that is, 284.2 × 166.6 and its height 152.88. While the stone foundation was 319.48 × 201.88 and 7 high. At the time of the second reconstruction, the original plan was followed, but for the third reconstruction, it was reduced in dimension, the front of 11 spans was cut down to seven, leaving the side measurement the same as the first. This made a great difference in the magnitude of the whole structure, but, even as it is, the temple is the largest of wooden building not only in Japan but in the world.

The Hall is double-roofed, of hipped type, and either end of the main ridge-pole is decorated with *shibi*. The construction is what is known as the *tenjiku* style, imported from Sung during the Kamakura period. The pillars are enormous, the greatest measures 5 *shaku* 1 *sun* in diameter. They are covered with heavy planks and tightly bound with copper bands at several points. In order to get enough light into the interior, a *Kara* gable is constructed high up at the central part of the lower front roof, and under the gable a large window is framed. The floor inside is paved with stone, and in the centre there stands the chief Buddha of the temple. The ceiling is coffered, its height from the floor is 98.25 *shaku.* The whole temple is grand in construction, and the detail corresponds to it. It is the best and grandest specimen of middle Yedo architecture.

Rushana (Vairochana Buddha), the central object of worship of this temple, is made of bronze, and we know of no other work of a similar nature to be compared with this colossal statue, as far as size is concerned (Fig. 112). It has gone through processes of repair, and yet retains some of the original features. The casting of this huge work started in 745, and in four years most of it was completed. This fact alone that a work of such magnitude could be carried out in such a short space of time, proves an extraordinary attainment of technical skill. Excepting those parts that were retouched and repaired later especially early in the eighteenth century, that is, the head, chest, and both shoulders including the back, we are yet able to discern, in such part as have retained the original work uninjured, how well balanced were the trunk and the limbs, and how vigorously the drapery-folds were executed. Especially, the sleeves hanging around the arms and the skirt falling over the lotus-pedestals still reveal the unusual strength of the original conception, in spite of all the "Genroku" transformation that was added to it. If one wants to reproduce the grandeur of the colossus in its first days, the ugly halo at the back of the Buddha must be replaced by the grand halo with more than 500 heavenly beings and incarnated Buddhas, which is splendidly pictured in the panorama roll of Shigisan. The combined height of marble and lotus-flower dais originally was 18 *shaku* and the circumference at the base

395 *shaku,* all of which are gone now. Only seven original petals are left, from which one is able to tell something of the past splendor; that this colossus was wholly the creation of religious belief can be inferred even from one of these petals; they also give us material for the study of pictures of those early days, a very few of which have come down to us.

To examine the original lotus-petals, let us go around to the east side of the statue, where we can see on the outside of each petal the Buddhist conception of the universe engraved according to the Kegon doctrine.

In the lower part of the picture a lotus-flower of seven petals is drawn, on each of which stands the Mount of Sumeru, while in the upper part twenty-five layers are one over another, and within each layer are innumerable buildings and innumerable Buddhas. At the top Shaka in the preaching attitude occupies the central position, and at either side of him stand twenty-two Bodhisattvas, while along the edge of the petal a great congregation makes offerings to the Buddha. The whole scheme of the universe is repeated on each petal in order to express graphically the Kegon doctrine of the existence of innumerable worlds in one flower and the appearance of one Shaka in every one of these innumerable worlds. That the great Vairochana-Buddha sits on the lotus-flower, each petal of which has the engravings above described fully attests that the whole work is based on Kegon Buddhism. How exalted the conception of the author was in the execution of this grand scheme of the universe can be measured from the size of a single lotus-petal which is 8 × 13 *shaku,* large enough to produce a masterpiece. It was inevitable that the design of these petal pictures tended to be formal because of their explanatory nature, yet there is a skilful disposition of group and each individual figure shows a perfect formation in features and in body, as if we were witnessing here every characteristic of Tempyo sculpture. The lines engraved are soft and yet not lacking in strength, in which we are also reminded of the use of the brush in those times.

At the time of the first establishment the Buddha Hall contained besides the Buddha itself two side-attendants and the four guardian gods of 30 to 40 *shaku.* We cannot form any conception from these Genroku products of the grand sight of the olden times. The octagonal BRONZE LANTERN in front of the Buddha Hall retains much of its original shape, strangely standing alone among the ruins. In its general outline gracefully formed it well deserves to be set up before the Great Buddha. As to the detail, heavenly beings, lions, flowers, and other things are designed on the lantern windows, also revealing a conception of beauty peculiar to Tempyo. The supporting post is minutely inscribed with the scriptural texts in which is explained how meritorious it is to offer light to the Buddha,—thus to the minutest detail demonstrating that this gigantic undertaking was but an act of piety.

The Great Buddha Hall was originally surrounded on all sides by a gallery, but at the time of the third reconstruction the back gallery was omitted, and the original width of two spans was reduced to one. In front of the Hall a double-storied gate of five spans by two was erected, and to the left and the right gallery a single-storied gate was built.

BELFRY (SHURO, 25.1 square) it is not exactly known when the Belfry (25.1 square) was re-erected, perhaps it was in 1239. It is one-story and *irimoya* type. The columns are massive, brackets are delicately framed, the general are strongly curved. In the construction underneath the roof much freedom is displayed. A large bronze bell hangs inside.

HOKKEDŌ, or SANGATSUDŌ (60.59 × 83.5). This was first established by Rōben in 733 by the order of the Emperor Shōmu. Originally it measured five spans front and four deep and the roof was of a hip construction. During the Kamakura era, the Raidō was connected to its front, and the style of the roof was also more or less transformed. The Main Building which exhibits in style features of the Nara period is a grand work of architecture. The Raidō is purely Kamakura in style, and, paying no attention to the conventional rules of construction and technique, the architect carries out his conception with the utmost freedom.

As Horyuji is the treasure-house of arts from the Asuka to the Nara period, so is Sangatsudo a great museum of sculpture in which the arts of the Nara period are represented in their best workmanship, though confined to a narrower field. The Main Buddha of this Hall is FUKŪ-KENSAKU KWANNON synchronous with the founding of the Hall itself (Fig. 114). The skill in the use of dry-lacquer may not be the highest when judged from the best work of the time, and in consequence it is not quite shapely modelled. This defect, however, gives us a feeling of boldness and primitiveness, and the gigantic frame of twelve *shaku* looks as if about to burst with energetic spirit. On the other hand, in detail the work is wonderfully delicately executed, the sacred crown has the insertion of precious stones, and the halo has unique openwork designs. The TWO VAJRA GODS standing in front and the FOUR GODS in the four quarters are of appropriate workmanship as guardians of the central Buddha. In form they are somewhat flat and hard, but the greatness of their works lies in the control of an overflowing energy which does not make any wanton display. The ornate decorative designs, many of which are still visible, are well in keeping with this kind of works. What strikes the spectator most impressively in all these statues is the greatness of their spiritual power, which being embodied in a form twice as large as life-size, almost breaks out the material limitations. We are able by the aid of these statues, to visualise before our mental eyes what might have been those side-attendants and four guardian gods that used to stand beside the Great Buddha in the Daibutsuden (Great Buddha Hall); and we then realise how far they must have surpassed those now present before us, not only in size but in the depths of spiritual energy.

At each side of the Main Buddha stand BONTEN and TAISHAKU, both in clay (Figs. 114, 115). They differ in material from those already mentioned, and are of smaller size, but their artistic value is far greater and marks the culmination of Tempyo sculpture. Bonten (to the left) is particularly fine surpassing all the rest. The technique of clay-modelling has reached almost a stage of superhuman perfection as embodied here in a form, full and well-rounded, characteristic of Tempyo art. The refined dignity of the face is to be compared to the Kwannon of Yumedono. The only difference is that in the latter faith is more represented whereas this is more artistic. The face of Bonten, with curved eye-brows and well-rounded cheeks, is the idealisation of a beautiful person as we come across in the pictures and theatrical masks of the day. Faces of this type are also seen in BENZAITEN and KICHIJŌTEN which on account of disfiguration are kept in a shrine back of these statues, but they lack sadly in refined nobility when compared with Bonten.

There is another pair of BONTEN and TAISHAKU (dry-lacquer) in this Hall. They are in size well proportioned, but comparatively of inferior workmanship. It is to be regretted that the effect of later repairs was injurious to the form.

Lastly, our attention must be directed to the VAJRA KING kept in the shrine (facing north) back of the dais in this Hall. This has been a "hibutsu" (not open to the public view), and even now the permission to view it is not easy to obtain; but for this reason all the colorings have been well preserved. The left hand is clinched and the right holds a *vajra* (mystic symbol), while both legs are stretched and firmly planted on the ground,—this action is something unusual in those days. But the action is well under restraint and the grave serenity of thepose is undisturbed, wherein is manifested the spirit of Tempyo art.

The Hall contains, further, a wooden statue of JIZŌ and that of FUDŌ attended by two boys. The latter were produced in 1373 and Jizō is probably of the same date. These were no doubt fine specimens of art in those days, but after those masterpieces aforementioned, we feel the distance between the two sets of work to be that of god-like beings and human creatures.

The Kaisandō (Founder's Hall). 24.2 square. First built in 1019 and reconstructed in 1250. Tenjiku style, one-storied building of three spans, with roof of pyramidal shape. Brackets peculiarly constructed.

The Statue of Rōben, founder of the temple, is placed in the shrine of Kamakura type (Fig. 116). One of the best examples of portrait sculpture that has survived to us. It was probably made in 1019 when this temple was raised. The style is that of the preceding era and the drapery-folds are more or less conventional, but the features and the general form reveal a great character. It is not quite a usual thing to find such a specimen in middle Fujiwara, and it is interesting to be reminded of the fact that Nara sculpture was not after all that of the new Kyoto style.

The Four Guardian Gods at Kaidan-in. The four gods (in clay) guarding the Kaidan (Baptistery) were recently brought here from somewhere else. Shapely and well-balanced in form and with their characteristic features, they are probably products of the same artists as Bonten and Taishaku at Sangatsudo. Especially, in the features of Kōmokuten (Fig. 117) we notice the noble and dignified Bonten modified into the terrifying power of the Four Gods. The Herculean muscles are ill concealed underneath the armor. The form of the chest is splendidly executed. Kōmokuten is easily the masterpiece of the four, in all of which, however, there is something calm in spite of the fearful exhibition of activity. All varied in form, yet each is excellent in its way. There is no doubt that they are the most superb Gods ever produced, even surpassing those at Sangatsudo.

The Tengai-mon (55.4 × 27.6). This gate was set up in the middle eighth century when Tōdaiji itself was constructed. A single-storied gate of 3 spans front and two deep, with a gabled roof. The Columns and brackets are comparatively large, strength is fully appreciable, and particularly the side construction is excellent in technique. It is to be regretted that the Kamakura architect slightly altered the framing of the brackets at the time of reconstruction.

KŌFUKUJI, *Nara*

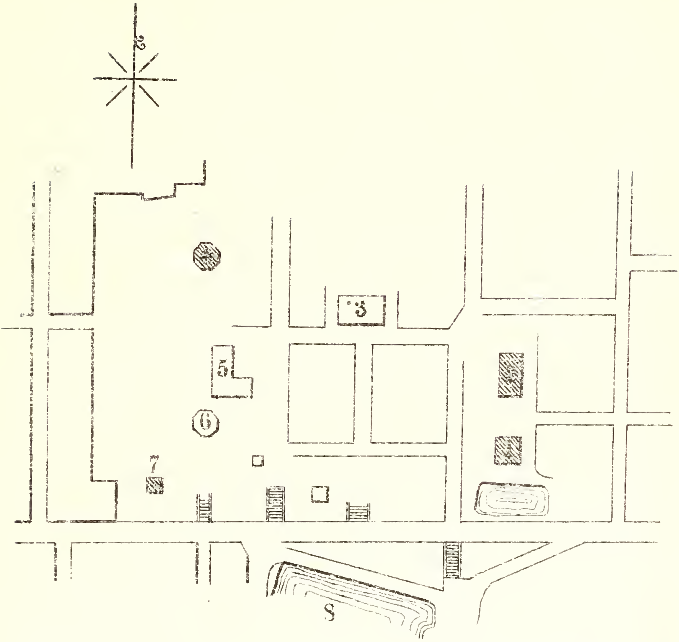
This temple was first built by Fujiwara Kamatari in 669, but since then the site was removed twice. The present grounds were selected by Fujiwara Fubito, son of Kamatari. The Empresses Gemmyo and Gensho, Emperor Shomu, Empress Kōmyo, and others vied with one another to fill up the grounds with all kinds of halls and buildings. It was one of the grandest monasteries of the time, but frequently destroyed by fire and restored each time; the present group is of much later date, after the Kamakura period.

The temple occupies a low hill confronting the lake called Sarusawa-no-ike, and commands a beautiful sight. We first pass over the old site of the Nammon in front of the temple, and next over the Chūmon site, finally reaching the Chūkondō, a provisionary building of 1619. Tōkondō stands east of the Chūkondō and in the south the Five-storied Pagoda is seen grandly towering. To the west of the Chūkondō and a little further back, the Hokuendō is set up, while the Nan-endō (rebuilt in 789) is located to the south. The Three-storied Pagoda stands a little lower to the south-west of the Nan-endō.

The Hoku-endō (Fig. 120), an octagonal construction, each side measuring 16.2, which was first built in 721 for Fujiwara Fubito by the Empresses Gemmyō and Genshō, burned in 1180, and rebuilt in 1207. The roof is tiled, and capped with a Hoju-roban, and the ceiling and canopy are painted with floral designs and musical instruments, well preserving the ornamental art of the Fujiwara period.

The statue of Miroku which is the chief object worshipped here was the work of Unkei who also produced the patriarchs of the Hosso Sect, now kept in the Imperial Museum of Nara. While it is said that Unkei's favorite art was not in the carving of the figures of the Nyorai type with an expression of loving-kindness, the present work proves how successfully he put a new life into the conventionalised sculpture of Fujiwara style. The

Kōfukuji



1. Gojū-no-tō
2. Tō-kondō
3. *Kondō*
4. Hoku-endō
5. *Chajo*
6. *Nan-endo*
7. Sanjū-no-tō
8. *Sarusawa-no-Ike*

consciousness of a new strength is felt in the features with marked characteristics as well as in the line of the drapery. The refinement of Nara sculpture is lacking, but as to dignity there is enough of it (Fig. 118).

The THREE-STORIED PAGODA (the first story is 15.98 square, and height 62.96) was first erected in 1143 and was burned probably at the same time when the Hoku-endō took fire. The present one in all likelihood was rebuilt in about 1250. It is three-storied, well balanced in shape, and in detail delicate and exquisite. The older pagodas of Japan following the Chinese prototype stood on a stone platform, and for the first time this pagoda started the construction of a veranda all around the lower story. On the central pillar are painted one thousand Buddhas; all around from pillars to ceiling the interior is decorated with delicate designs and paintings.

The FIVE-STORIED PAGODA (first story 28.93 square and the height above the platform 165.36, Fig. 119) was originally erected by the Empress Kōmyō, and in 1426 the present one was rebuilt. It stands on a high stone platform and ranks in height next to the pagoda of Tōji. In detail it is an imitation of the Nara style, in construction grand, and its form is most beautifully balanced. Stateliness is its general impression. It is one of the most shapely pagodas now in existence.

The building of the TŌKONDŌ (76.96×41.44) was in 726 when the Emperor Shōmu had it erected to pray for the health and longevity of his aunt Empress Genshō. It was burned down several times before the present Hall was reconstructed in 1415, which in plan, elevation, and detail follow its archetype, the soundness and gravity of which is well preserved.

The chief object of worship at this Hall is the YAKUSHI TRINITY (in bronze), which was, like the building itself, probably made with the attempt of reviving the Nara art. The result was not so happy in this case as with the architecture, for it is rather an inferior production, and our interest lies more in its contrast to the splendor of Nara. The STATUE OF MONJU in front of Yakushi forms a pair with Yuima kept in the Museum, both of which were created in 1194 by Jōkei, second son of Unkei. Though skilful in technique, it already augurs the ossification of the Kamakura type. The greatest works of art to be found in this Hall are the FOUR GUARDIAN GODS standing at the four corner of the platform. In these figures we note the adoption of dry-lacquer technique into that of wood-carving, and therein one may say Nara sculpture still lingers, bespeaking a transitional style in early Heian period. How the grave solemnity and concentrated energy of these Gods collapse into the flaccidity of the next period may best be demonstrated by comparing the present statues with those corresponding ones in the Chūkondō which are late Fujiwara works. And again how this enervation gets revivified may be understood by going to the Nan-endō and looking at the Four Gods there. The TWELVE WAR-GODS standing on the same platform here, probably works of between 1200–1206, also afford the data of a similar nature, and in this respect they are full of interest. Two STATUES OF SHAKA NYORAI placed in one of the corners of this Hall are fine specimens of Fujiwara style.

The following are the principal BUDDHIST STATUES IN THE CHŪKONDŌ: 1. Dry-lacquer statue of one of the Ten Great Disciples of Buddha, Nara; 2. Wooden statue of Amida, sitting, Fujiwara; 3. Wooden statues of the Four Gods, standing, Late Fujiwara; 4. Wooden statues of Bonten and Taishakuten, both standing, 1201; 5. Wooden standing statues of Yakuwo and Yakujo Bodhisattvas, 1202; 6. Wooden statue of one-thousand-Armed Kwannon, standing, Kamakura.

The principal object of worship in the Nan-endō is FUKŪ-KENSAKU KWANNON, which as the guardian Buddha of the Fujiwara family formed the centre of their religious life. When the present statue was carved by Kōkei, father of Unkei, in 1186, the artist seems to have been especially careful not to deviate from the original type. Thus, the traces of imitation are discernible, but nothing predicting a new dawn is here. On the other hand, the FOUR GODS coming from the same chisel at the same time are the most vivid expressions of a new spirit (Fig. 121).

The most expressive face with a pair of false crystal eyes, the spring and sweep of the body, a most unreserved display of overflowing energy, somewhat dazzling to look at for any length of time, and yet as a whole well balanced and fully under control! These statues are most happily executed. Compared with them, the Six Patriarchs of the Hosso Sect standing on the platform are so immature that we may hesitate to attribute them to the same authorship. While following the free, vigorous style of Nara sculpture, they have exaggerated too much, in which respect the statues of the Six Patriarchs are not to be compared to the Four Guardian Gods above referred to.

Though the Bronze Lantern in front of this Hall went through a partial repair, it was a work of four years later than the date (813) of the founding of the Hall itself. It is beautifully shaped. The inscriptions on the windows are in fine handwriting and are now for safer keeping placed in the Imperial Museum of Nara.

THE IMPERIAL MUSEUM OF NARA

I. SCULPTURE

Kudara Kwannon (Fig. 122). *Hōryūji.*—Tradition ascribes this to Korean workmanship, and its form is so oddly primitive that the tradition seems justifiable. Hence it is commonly known as the Kudara (Korean) Kwannon. The part above the waist, all nude, is dry-lacquer work, while the part below with the skirt is wooden. It is a strange-looking statue with an extra-slender body. In form and in technique, it is primitive and may be regarded as a Koreanised specimen of Northern Wei style. The bamboo-shaped supporter of the halo and the pentagonal pedestal are also the features peculiar to that style. We may take it for a Korean work in the sixth century. The form is flat and thin and the pose regular; but the feeling one gets is that of sublimity, it looks as if it were about to ascend to Heaven.

PANEL WITH A PAGODA OF ONE THOUSAND BUDDHAS (Fig. 123). *Hasedera.*—According to the inscription, the work is to be known as the Pagoda of One Thousand Buddhas, but when we examine the various figures on the panel, it may better be considered a sort of the Hokke Mandara (Pundarika-Mandala). For in the lower story of the central pagoda two Tathagatas, Shaka and Tahō, are sitting side by side, while the upper story contains the Shari, and the pagoda is surrounded by numberless Buddhas. The inscription further says that Dōmyō, priest of Gufukuji, made this Mandara for the Emperor Temmu in the year 674, and that a religious service was held for the Mandara in the vicinity of the present Hasedera: but this date does not agree with the other old records we have. As to its being the only surviving specimen of the Hokke Mandara in relief after the old T'ang style, there are no diverging opinions.

BONTEN (Brahma), TAISHAKUTEN (Indra), AND THE FOUR GUARDIAN GODS. *Hōryūji.*—Modelling in clay was quite an art in the Nara period. The nature of the material was not favorable to the making of huge forms, but when many small images were to be modelled at one time, clay came handy. This is attested by the works of those days that have survived to us. The present statues also made in clay are of the Nara period. Barring the defects inevitable for this kind of material, these are rare examples of the respective gods patterned after the T'ang style.

YUIMA (or Vimalakirti, Fig. 124). *Hokkeji.*—The Sutra bearing this name was expounded early in the seventh century by the brilliant Buddhist prince, Shōtoku, and after this, it became a customary event of the year in the following century to have a religious gathering called the "Yuima-ye." Yuima was now a popular theme for the artists, and the present statue came into existence. As clay modelling was then of general pervalence, this is made of the same material. To produce the Buddhist philosopher in a condition of pretended illness as is told in the Sutra was a most difficult subject of art for the sculptor, and the author of this statue deserves an unreserved admiration, who succeeded in representing Yuima not merely as an old man but as one suffering innerly for all his fellow-beings.

THE TEN GREAT DISCIPLES OF THE BUDDHA, dry-lacquer (Fig. 125). *Kōfukuji.*—Out of the ten, only six have survived, and five of those are shown here. The material is dry-lacquer and well harmonises with the figures represented. The idea of the artist to symbolise the spirituality of the great disciples by making them bodily slender is most appropriately expressed through the medium of dry-lacquer. Not only that, but in manifesting their meditative moods which are seen in the brows slightly knitted as well as the refined sentiments of loving-kindness that are moving in their hearts,—in all this, dry-lacquer is the best yielding material. The happy combination naturally resulted in these excellent productions. The date may probably be fixed as late Nara.

THE EIGHT BUDDHIST DEMIGODS (Hachibushu), dry-lacquer. *Kōfukuji.*—The Eight Statues are complete in number, but Gobujō being in a damaged condition, seven are here on exhibit. They are dry-lacquer work. Some of them are strange-looking creatures, but even in the bird-faced Karura (Gharuda) or in the angry-looking Pipakala(?), there is a charming soft expression of innocence and tender-heartedness. As there is something common in expression between these statues and the ten disciples, they were perhaps modelled by the same hand. As far as the feeling of agreeable freshness is concerned, these two groups are superb examples of Nara art.

BONTEN, or Brahma (Fig. 126). *Akishinodera.*—The head is dry-lacquer, and the body is wood, being repaired in middle Kamakura. Strain and energy are expressed no only in the formation of the head, but in every facial muscle. Such a youthful and vigorous work was very rare among Nara sculptures. The body repaired is on the whole in conformity with the original conception, expressive of restrained energy. Taishakuten of the same type is also visible in this room.

MIROKU, wood, (Fig. 127). *Tōdaiji.*—Carving in one solid piece of wood was prevalent between the late eighth and early ninth century, and the statues so produced were as a rule stiff in spite of the strength seen in the carving of features and lines. In this image of Miroku, however, there is no stiffness, and the lines are easy and elegant, —something rare in this form of sculpture. Though small in size, its deep set eyes and its gravity of posture well compare with the colossal Buddha. Tradition says that this was the trial model for the Daibutsu. Whatever it was, this statue has dignity worth being so considered.

DIVINE STATUES, wood, (Fig. 128). *Yakushiji.*—A god in the style of a Buddhist monk and two goddesses in secular form, according to Buddhist theology, compose the original body of the god of Hachiman. The old record in this temple states that towards the end of the ninth century the god of Hachiman was enshrined in the precincts, and these images were probably then produced. The god in the monkish style and dress logically shows the technique of the mystic sculpture of Buddhism, but its features, together with those of the godesses and their garments, are purely Japanese. As this was the time when Buddhism was trying hard to accommodate itself to the native feelings, and as the art of sculpture too made an extraordinary progress during these times, the artist was able to produce these native divinities as objects of popular worship.

SHAKA, wood. *Kōfukuji.*—This is a gilt-wood statue, showing a mastery of the rhythmical undulations of drapery lines. The facts that these folds show the traces of growing softness when compared with those of Shingon sculpture, and that the eyes somewhat downcast are expressive of charm in connection with the reposeful attitude, evince a general tendency that the art was growing more and more Japanised. While the work is popularly attributed to Jōchō, it may more properly be regarded as a product of the early tenth century, when the Jōchō style was still in the process of evolution. Most of the curled locks are gone, and no ornamental fittings are on the figure, but its commanding spirituality is indisputable.

THE ELEVEN-HEADED KWANNON, wood. *Yakushiji.*—Carved in solid wood, standing straight, with an accentuation of strong muscles around the waist, it gives the effect of seriousness. Such an abundance of hanging hair is rarely seen in Buddhist sculpture, and so is the way of gathering the skirt around the waist, which is however in conformity with the old convention. Made late in the eighth century, it is one of the oldest eleven-headed Kwannon statues that have survived to us.

BROKEN BUDDHIST IMAGES, wood. *Tōshōdaiji.*—There are many Buddhist statues in this temple which are left neglected because of their damaged condition. Those on exhibition here are some of those that are comparatively less out of shape. Common to all these statues, there is something that may be termed the Tōshōdaiji type, which renders itself to be further divided into two. The one is dry-lacquer in wood work, eyes are sunk, furrows are plentiful, and muscles lack in energy, but there lurks through all these a soft tender feeling. HŌSHŌ is an instance of this. The second group is wood, the head is small, the waist is stout, muscles are strained, and a general expression is strength. Its typical representative is seen in YAKUSHI. The first class differs in technique from the work of the Nara period, and the second for the same reason is not that of the early Heian. They are influenced by the styles of the two periods, and are not classifiable under either.

FUKŪ-KENSAKU-KWANNON, SHO-KWANNON, YORYU-KWANNON, THE FOUR GUARDIAN GODS, wood. *Daianji.*—Ever since the first establishment of this temple several removals took place. When the Nara dynasty was flourishing, it found itself in the capital, and was counted as one of the Seven Great Temples there. Consequently, in all these statues there is a common element showing a style of the late Nara period, which might also be termed the Daianji type. (1) Carved in one solid piece of wood are Yoryu and Shō-Kwannon together with their lotus-petal stands, and the whole piece is so made as to be directly inserted into the pedestals. In the case of the four guardian gods, the pedestals and the whole figures are carved out of one piece of wood. (2) The statues are somewhat dwarfish and tend to be stout; this tendency is specially noticeable in Fukū-kensaku and the gods whose waists are too full. (3) The cheek-bones are too prominent. (4) Judging from these characteristics, these statues lose somewhat of dignity. On the other hand, they are free from those defects, rigidity and heaviness, which are common to the works carved out of solid wood. The material is quite cleverly handled, and an air of softness pervades all these statues, which is an unusual thing for this class of work.

The Patriarchs of the Hossō Sect, wood. (Fig. 129). *Kōfukuji.*—According to the tradition the one who has a milder expression is Asanga (Mujaku), and the other with frowns is Vasubandhu (Seshin). But the old reliable records of the time make the former Seshin and the latter Hsüan-Tsuang. They were originally placed in the Hokuyendo as side-attendants to Miroku Bosatsu. The author was Unkei who was the central spirit of the Kamakura Renaissance. They were produced in 1208, together with Miroku, the chief object of worship at the temple. No works of his were ever so definitely known in date. He was immortalised by them. The bold, strong, yet rhythmic folds of drapery chiselled out of an innocent block of wood reveal a grand personality not only in physique but in spirit. His style reminds us of Michael Angelo of Renaissance. Crystal is inserted in the eyes as an aid to the facial expression. This method of insertion was not unknown before him, but it was he who achieved a success in the art, while he was not its inventor.

II. PAINTING

Kichijōten (Fig. 130). *Yakushiji.*—She is generally worshipped as a goddess of material welfare, but she is also Beauty deified. The curved eyebrows and full cheeks and the graceful pose as if she were about to step forward, suggest a beautiful womanhood as conceived by ancient Chinese. The dress, ornaments, and general the style bespeak the manners of the T'ang dynasty. There is no doubt that the portrait had a close relation with the arts of the T'ang. The mystic rite which was performed with this goddess as the central object began to be practised in 768 throughout the country, and at Yakushiji, where the present picture is preserved, we have a record stating that the rite was performed in 773. From these facts, we may safely conclude that this Kichijōten was a work of those days.

THE MANDARA PICTURES OF THE UNIVERSE. *Kojimadera.*—Like the Mandara pictures of Jingoji (See under the "Kyoto Museum"), the present ones are painted on dark silk with gold and silver pigments, and the date of production also belongs to the early part of the ninth century. When these two sets are compared, we may notice that those of the Kyoto Museum are grander in conception, and the effort is centered on the figures, while the present ones are exquisite in the decorations and the author displays more of technical skill. The former may be regarded as direct copies of the T'ang art, while in the latter is foreshadowed the coming development of the native style. The Kyoto pictures are unfortunately much defaced and many are the figures that defy restoration; but with the present ones the gold and silver pigments are still fresh, and the original elegance is visible.

THE TWELVE GODS (Juniten, Fig. 131). *Saidaiji.*—Under the T'ang dynasty, these gods were worshipped as specially belonging to the Shingon school of Buddhism, and the present pictures which were produced in Japan during the ninth century are still retaining those original types as existed in China. The portraits of these gods riding on different animals are frequently met with in sketches, but such as are seen here painted in colors as real objects of worship are perhaps nowhere else to be found. The spirit of grandeur pervades the pictures which are most excellently finished.

THE AMIDA TRINITY (Fig. 132). *Hokkeji.*—This picture originally decorated the wall of a Buddhist shrine. Amida is in the attitude of preaching, and attended by Kwannon who holds a lotus-stand and Seishi who has a canopy. All the figures, either sitting or kneeling, are expressive of the idea of receiving and embracing the devotees. The grand Amida sits dignified, and the strength of faith is shown in his posture. In majestic authority, the Amida of later productions, so delicate and weak, do not begin to compare with the present one. The attending Bodhisattvas too look serene, refined, and dignified. How the development of the Pure Land doctrine in Japan found its earliest expressions in art may be traced in such pictures as this. When this picture is compared with that famous welcoming Amida of Kōyasan, (See under the "Tokyo Imperial Museum,") we notice that the latter surpasses the former in approachability, but as far as the inner consciousness of Amida in himself is concerned, the present picture is far more eloquent of his spiritual power. In regard to this difference, we also observe the relations existing between religious development and artistic expression, and understand why this belongs to early Fujiwara period.

KUSHA-MANDARA. *Tōdaiji.*—The picture represents the main object of worship in the Kusha Sect and its guardian gods. In style and the mode of delineation, it follows the T'ang art. While it is hard and rigid, a noble feeling is spread over the whole canvas. The figures when taken singly will find their parallels elsewhere, and the rare value of the present picture consists in the grouping of them all as the Kusha Mandara.

GONZO. *Fumon-in.*—Gonzo (758–827) was a contemporary of Kūkai and his friend. The sculptural style of the portrait is quite in keeping with the personality of the monk, who was a serious-minded observer of the Vinaya precepts. The eyes are gazing, the mouth is open, a string of rosary in the right hand, and the left forming the "mudra of preaching," the figure looks as if ready to start on his mission. Such a free rendering is rarely met with in portraiture. The inscription is reported as composed and copied by Kūkai, but the report is incorrect. The hand-writing was not by Kūkai, but by somebody else whose date was not very much later than the year 828 mentioned at the end of the inscription.

JION DAISHI, A HOSSO PATRIARCH (Fig. 133). *Yakushiji.*—Jion (630–681 or 682) was the greatest disciple of Hsüan-Tsang, and a deep philosopher of the Hosso Sect, who was noted for a great number of the learned books he wrote. He died rather young being only fifty-three years of age. After his death, the Buddhists had his portrait painted in order to commemorate the greatness of his personality and his work. The present picture was produced in Japan following the Chinese original models. His remarkable genius shines through the lines gracefully executed, and one forgets that it ever had an original to copy from. Judging from the mode of delineation and the style of handwriting which appears in the picture, the work probably belongs to the middle Fujiwara period.

SHŌTOKU-TAISHI AND HIGH PRIESTS. *Ichijōji.*—How Prince Shōtoku was related to these high Buddhist priests is not known, but the picture is a splendid work of art. Some of the priests are comparatively well preserved and their original forms are traceable. The method of coloring consists in emphasising the central parts and growing fainter towards the periphery. Over the shading, various designs are either drawn or painted. The colors are fresh and brilliant after the manner of late Fujiwara. Enveloped by these rich and perfect colors, the high priests sit serene and express every characteristic of a saintly spirit commanding reverence. The source of this picture is of course in the art of the T'ang dynasty, but the atmosphere of elegance and refinement reveals the conception of late Fujiwara.

YAKUSHI AND HIS TWELVE WARRIOR-GODS. *Yōchi-in.*—The delineation of the features, especially the strangely-delineated noses of the two Bodhisattvas come from the T'ang pictures, and the gradations of coloring too are similarly influenced. But the decorative patterns are essentially Japanese. This mixture of the two styles, Chinese and Japanese, finally culminated in the creation of perfect Fujiwara art, but it is rather rare to see this perfection fully displayed in such a group picture as the present one. Another unusual thing about this is that no gold pigment was used and that the large floral designs were made to set off by their relations to the variously-shaded ground. So brilliantly accomplished a work was unusual even in the Fujiwara art.

BUDDHA'S ENTRANCE INTO NIRVANA. *Shin-Yakushiji.*—Among the many Nirvana pictures that have survived to us, this is one of those with distinctive features of their own. The Buddha supposed to be dead opens his eyes—this is absolutely unique with this picture. The sorrow of the surrounding disciples is most cleverly expressed by a sort of frowning face,—which is another peculiarity. The new mode of delineation comes from the art of the Sung, and the skill of the artist is displayed in the technique of lines. A work of late Fujiwara.

THE FAN-SHAPED SUTRA (Fig. 134). *Shitennōji.*—A Buddhist sutra copied on fan-shaped paper with pictures underneath. They depict the social life of the time, aristocratic as well as plebeian, they are especially rich in designs relating to water, some patterns looking like running water are produced by the method known as *Sumi-nagashi* (or "flowing ink"). It is remarkable that the human eyes are drawn with one line and nose with two broken lines. This mode of delineation, however, induces a feeling of quietness and unaffected elegance, and, not only in the faces, but in the appointment and in the natural background, there is something concordant with this feeling, which thus spreads itself all over the canvas. It was no other than the general emotional atmosphere of late Fujiwara, and as these pictures depicted the life as it was actually lived, the feeling was thus reflected in them. The sutras copied were the Hokke-Kyo (*Pundarika-Sutra*) and other cognate scriptures, all of which were then most highly revered and recited by the nobility, and the motive of the author who produced this combination apparently incongruous is also suggestive of the spirit of the age.

History of Shigisan with Illustrations (Fig. 135). *Chōgosonshiji* (or Shigisan).—Shigisan is the name of the mountain dividing Kawachi Province from Yamato. Bishamon enshrined there is still an object of popular devotion as he is supposed to bestow on us all the material happiness we desire. In olden times there used to live a holy man who first began to worship Bishamon on this mountain, and he was the owner of a miraculous bowl. While he sat unmoved high up in the mountains, he made the bowl go down in his place and had his daily supply of food thus well attended to. The report of this supernatural power reached the Court. When the Emperor was indisposed, the holy man was ordered to come to the Court and to offer prayers for recovery to the gods. But he did not appear himself in the Court, and performing "the Rite of the Sword" in his mountains, made Kongodōji carry the supernatural message to the Emperor who was thus healed. Later on, his elder sister came to join him, but both of them had plenty to eat and were well furnished with garments. They all died in happiness. Those pictures made up in three rolls illustrate the life of this saintly personality whose welfare and health were considered to be due to the superhuman protection of the God Bishamon. The first roll deals with the mystery of the flying bowl, the second is the healing of the Imperial illness, and the third the visit of the nun-sister. However simple, each roll has its own variety, and yet there is one current of feeling flowing through it all, which is, wonderment at a supernatural power and faith in the miraculous endowment of prosperity. The flying of the bowl and that of the divine messenger-boy through the air are the subjects of wonder with the people whose feelings are most ingeniously depicted. As to the flying, space and speed are suggested in the composition and in the strokes of the brush. The roll three depicts a quiet and peaceful natural background with the nun, pious and believing, as the central figure. This work was produced in late Fujiwara, and the theme is so wonderfully worked out as to make it a forerunner of all those picture-rolls (*yemakimono*), which embellish the succeeding period.

THE KEGON PILGRIMAGE ROLLS. *Tōdaiji.*—The Kegon sutra tells the story of a pilgrim called Zenzai-dōji who goes about seeking the truth, visiting fifty-five places inhabited by sages and philosophers. The present rolls illustrate the tour of this earnest seeker of the truth. The delineation is simple, free, and sketch-like; the coloring is quiet and unaffected; they are in perfect keeping with the spiritual atmosphere which envelops the pure and simple-hearted religious pilgrim Zenzai. The inscriptions appearing in the pictures are the composition of a Sung writer, and it is likely that the model pictures were also of the same period. As the sketchy mode of delineation as seen in these rolls originated late in the Fujiwara and passed into the Kamakura period, these rolls were probably produced about that time.

LOTUS AND WATER-BIRDS (twofold screen). *Hōryuji.*—It was originally a wall picture decorating the panels of the Shariden belonging to Hōryuji. It was peeled off the panels to be preserved in a better form, and was first made into a pair of kakemono, and recently into this form. As the Shariden was constructed in about 1208, the picture is likely of the same age. On the other side of one of the panels which was also decorated with a picture, it is recorded that it was the work of the Buddhist artist Sonchi, and the present picture intended to match that of the other side also perhaps came from the same brush. Early in the thirteenth century this artist occasionally painted landscape pictures on some public places, and it was not impossible for him to produce such pictures as this quite independent of his profession as Buddhist painter.

THE TENFOLD WORLD. *Raikōji.*—Ten stages are distinguished in the progress of the spiritual life, on the way from the sufferings of selfish desires to the happiness of deliverance, and these stages are illustrated here in fifteen pictures. Many of them are designed after the Chinese style, especially the trees and the rocks look like a direct copy of the Sung pictures, but the landscape and the figures get a regular Japanese treatment. While designs and materials are thus a combination of the Chinese and the

Japanese style, they are happily harmonised by elegant brush-strokes and no traces of stiffness are felt. On account of this fine use of the brush and of the Japanese designs in which it is particularly noticeable, the work is attributed to late Kamakura.

KUJAKU MYŌWŌ. *Hōryūji.*—Of the many Kujaku Myōwōs that have come down to us, there are none so primitive in features as this. The Myōwō is not assuming a frontal straight posture, but looks somewhat inclined and easy. The peacock is unrealistic, and its beautiful feathers are not displayed enough, but the way it carries the rider is powerfully and successfully worked out. Disregarding the conventionalism which is generally seen in pictures of this kind, the author's naïve attempt to enrich the contents deserves appreciation. The tradition saying that it came from the T'ang may not be true, probably it is a direct copy of a T'ang original.

III. ALLIED ARTS

GIGAKU MASKS. *Tōdaiji.*—A dance called "Gigaku" was introduced into Japan in the twentieth year of the Empress Suiko, and ever since the art was learned by the court nobles. It reached the height of glory in the Nara period, after which time it gradually declined and is altogether forgotten now. The music as well as the dance is known to nobody, all that is left to us are these masks which were used for dancing. Most of these are preserved at Tōdaiji. They are so formed as to be put on over the head, preserving their primitiveness and then they look so heavy and humorous. Six of the masks here exhibited have the date inscribed inside, "the fifth year of Tempyō Shōhō" (753 A.D.), and as the rest are of the same type, they were all probably made when the Nara dynasty was most flourishing. For practical reasons, lighter materials are used, such as paulownia wood or dry-lacquer.

A MITSUDA BOX. *Tōdaiji.*—The use of Mitsuda (lead oxide) as a varnishing medium, because of convenience and durability, was chiefly applied to articles of utility, in particular to those with large a surface. The material was still in favor in the Nara period. This large box is just such an example. It is constructed of the *hinoki* wood, and after the first coating of lacquer, floral and animal designs are painted in red, bluish green, and other colors, all mixed with mitsuda. The designs are symmetrical, but flowers and birds are not all decorative, they retain something of a picture. This was peculiar to the Nara patterns, together with the fact that the flowers and birds painted were foreign.

KWAGENKEI, A MUSICAL INSTRUMENT (Fig. 136). *Kōfukuji.*—This is made of metal, whereas one made of the stone produced at Kwagen (Hua Yüan) bears the same name, which name, however, is now more generally applied to the metal one. Apart from its value as a musical instrument, the decorations of four dragons and a lion attract more of our attention at present. The intertwining of the four dragons is most exquisitely handled, surely a work of a genius. The lion in contrast to the dynamical dragons is admirably statical. They bespeak the art of the T'ang, perhaps of the seventh century, and some of the Nara envoys to China must have brought it from that side of the water.

TŌSHŌDAIJI, *Nishinokyō*

This temple was built in 759 by Ganjin, a Chinese Buddhist of the Ritsu Sect who came to Japan a few years before. All that is left of the former magnificence, is the Kondō (Main Hall), Kōdō (Lecture Hall), and two storehouses, and the rest were either burned down or reconstructed.

Passing through the south gate and an avenue of old pines we see the grand building of the KONDŌ right in front, behind which stands the LECTURE HALL. Between this and Kondō, to the east there is the DRUM TOWER (rebuilt in 1240), in well-balanced construction and grandly executed. To the west, facing the Drum Tower, stands the BELL TOWER which being burned is at present nothing but a miserable temporary structure. In old days there were two buildings east and west of the Main Hall, reserved for the monks' quarters, but now only one of them remains, known as the RAIDŌ, a Kamakura reconstruction. East of the Raidō stand the two STOREHOUSES one of which is the Library (Kyōzō), both probably works of the Nara period. Back of the Lecture Hall is the office building of the temple. In the west of the Kondō there is the old site of the Kaidan-in or Buddhist Baptistery.

The MAIN HALL (Kondō, Figs. 137, 138) measures 92×48, and is the largest and most excellent and most typical survival of all Nara architecture. It stands on a stone platform, and is a one-story building with hipped roof. In appearance stately and imposing and yet elegant. The style is an improvement on the T'ang, the columns are massive, brackets and details are boldly and splendidly constructed. The roof is tiled and both sides of the ridge-pole are still found decorated with the *shibi*. The exteriors are painted principally with red oxide of iron while the sanctuary inside is ornamented, on pillars up to the ceiling, with floral designs and with pictures of Buddhas and Bodhisattvas,—all in the magnificent and perfect style of the Nara period.

As of all the survived Nara buildings the present Kondō reminds us most of the past splendor of the Great Buddha Hall of Tōdaiji, so are the Buddhist statues enshrined in the Main Hall of Tōshōdaiji the nearest approach in sculpture or at least in its themes, to the unparalleled interior of the Daibutsu-den (Great Buddha Hall). RUSHANA, the Main Buddha worshipped here, is in the sitting posture, measuring 16 *shaku*, attended on both side by SENJU-KWANNON (the one-thousand armed) and YAKUSHI (Buddha the healer), both standing, and respectively measuring 17 and 12 *shaku* (Fig. 138). In size they do not begin to compare with those in the Great Buddha Hall, but the grand way in which they fill up the entire hall even up to the ceiling, apparently too low to shelter these statues, calls up to one's mind the old vision of the gigantic Buddha Hall of Tōdaiji. Whoever comes to this Kondō and looks at all these works of art on the platform, will be surprised at the hugeness of these statues as compared with the Hall in which they were to be placed. But this superficial incongruity reflects the spirit of Buddhism of those times, and at the same time the characteristics of Nara art. As this trinity was synchronous with the founding of the Hall, it represents the most developed type in technique of dry-lacquer art. Of the three, Rushana is the masterpiece, and Yakushi ranks the lowest. Those who are struck with the stately dignity of the facial expression of the Buddha may be able to a certain extent to realise the pure, unaffected religious sentiment which made the artist carve these Buddhas, literally one thousand in number, on the mandorla back of Rushana. The Senju-Kwannon, is also unique in being provided exactly with one thousand arms, the extreme complexity of which is most admirably managed with consummate skill altogether unparalleled in history. Generally speaking, those sculptures are, in refined, noble sentiment, slightly inferior to those in the Sangatsudō of Tōdaiji, but in technique are much advanced (Figs. 140, 141).

In the Kondō, there are some more statues such as BONTEN, TAISHAKU, and the FOUR GUARDIAN GODS all life-size and carved in wood. They are contemporaneous works with those already mentioned, but in workmanship far inferior.

The LECTURE-HALL (KŌDŌ, Fig. 141), measuring 111.524 × 44.688, was originally the Waiting Hall belonging to the Imperial Palace group, which was given to the temple when the latter was founded. It is the only relic bequeathed from the Nara period that reflects the Palace Architecture of early Nara. It is a single-story building, with an *irimoya* roof; though its exteriors were greatly modified at the time of the Kamakura repairing, the inside retains the former features unaltered.

The following are the principal statues and other objects of art kept here:—

1. Miroku Bosatsu, wood, 1287; 2. Two Deva-

kings, wood, Nara; 3. Head of a Buddha, wood, Nara; 4. Seated Buddha, wood, Nara; 5. Buddha Head, dry-lacquer, Nara; 6. Bosatsu Head, wood, Nara; 7. Dai-itoku-Myōwō, wood, Early Heian; 8. Fudō-Myōwō, seated, wood, by Tankai (1630–1676); 9. Wooden ornamented frame for Drum, Kamakura; 10. Wooden frame for Gong, Kamakura.

YAKUSHIJI, *Nishinokyō*

When the Consort of the Emperor Temmu was ill in 680, he vowed to have a gilt-bronze image of Yakushi made upon her recovery. The orders were given, but before they were successfully carried out, the Emperor himself died. When the Empress succeeded the Emperor as ruler of Japan, she continued the work, and it was in 698 that all the buildings and statues necessary to create a grand ensemble of architecture to be known as Yakushiji were completed generally. When Nara was made a new capital, the temple was removed in 718 to the present location. In those days two towers east and west stood facing each other in front of the Kondō, but one of them is now left, for the west tower was destroyed by fire.

The Kondō is reached after passing the South Gate. It is a later reconstruction, but the white marble platform inside and the statues on it are of original date. Behind the Kondō is the Kōdō (Lecture-Hall) of modern construction, in which is enshrined a Yakushi trinity in gilt-bronze, work of the Nara period. By the pond, west front of the Kondō, is the Bussokusekidō, and a pagoda towering high towards the east is the EAST PAGODA, behind which is the TŌINDŌ.

The YAKUSHI TRINITY in the Kondō, is perhaps the original one removed here together with the main temple. (Figs. 143, 144). The trinity was most exquisitely worked out, but unfortunately, like many other things, the back mandorla was destroyed by fire and replaced by a poor substitute. Except for very small parts the gilt is all gone, but in its general formation the bronze trinity stands as great and impressive as ever on a specially moulded dais over the marble platform. In these images we encounter the most perfectly formed features of Buddhist statuary. All three of them are superb in poise, displaying a consummate art which was never before attained. The attendant Bodhisattvas, leaning towards one side, support themselves with one leg,—free in attitude and yet with calm dignity they stand. The body is covered with drapery, and yet seems to be showing itself through it, evincing the height of development in this line. The drapery-folds are not complicated, nor are they merely conventional: they hang softly down and yet strong in execution. They, together with the double-folding of the thin scarf, greatly enhance the perfection of shape in the attending statues. The form of the central figure is also splendidly proportioned, unlike most of the similar statues produced in those days. The masterful arrangements of the draperies are visible only in the best works of Greek sculpture. It is simply marvellous that the transplantation of T'ang art which finally consummates in such creations as this Yakushi trinity or the Shō-Kwannon to be treated later, has survived even to the present day.

The YAKUSHI TRINITY in the Lecture Hall (Kōdō) is another colossal group of bronze statues, probably cast at about the same time as the first mentioned. But besides being damaged by fire or suffering from late repairs, this set was from the first quite an inferior work of art.

The EAST PAGODA (38.3 square and the entire height 111.86, Fig. 142) is a three-storied one erected on a stone platform, but as each story has what is known as "skirting roof" the general appearance is that of a six-storied pagoda. The bracket system of each story is executed in a bold, daring manner, supporting the huge overhanging roof. The addition of the "skirting roofs" breaks the monotony of the outline in a most original yet most charming way. The sōrin (kind of finial) that caps the roof is most shapely, and gives a captivating grace to the whole structure. This is one of the best specimens of Japanese pagoda architecture.

Inside the pagoda originally there were four clay statues of Shaka representing four of the eight aspects of his life, that is, Conception, Birth, Enjoyment, and Penance. But they are no more there, and in their place a dais was placed on which stand the various Buddhist statues. Both outside and inside the building is painted with red oxide of iron while the ceiling is decorated with colored patterns.

TŌINDŌ (80.22 × 39.9) is a reconstruction of the year 1285, with a frontage of seven spans to the side of four, single-story, *irimoya* style, showing characteristics of middle Kamakura.

The SHŌ-KWANNON placed in the Shrine of this Hall, like the Yakushi trinity of the Kondō, is another of the superb bronze works of Japan. Though its date is not quite definitely known, there is no doubt of its being a product of early Nara. Superficially, it looks conventional, but underneath there is a most beautifully formed realistic body. It is the culmination of T'ang art, perfectly developed. It is a worthy match to the mural paintings of Hōryūji (Fig. 145).

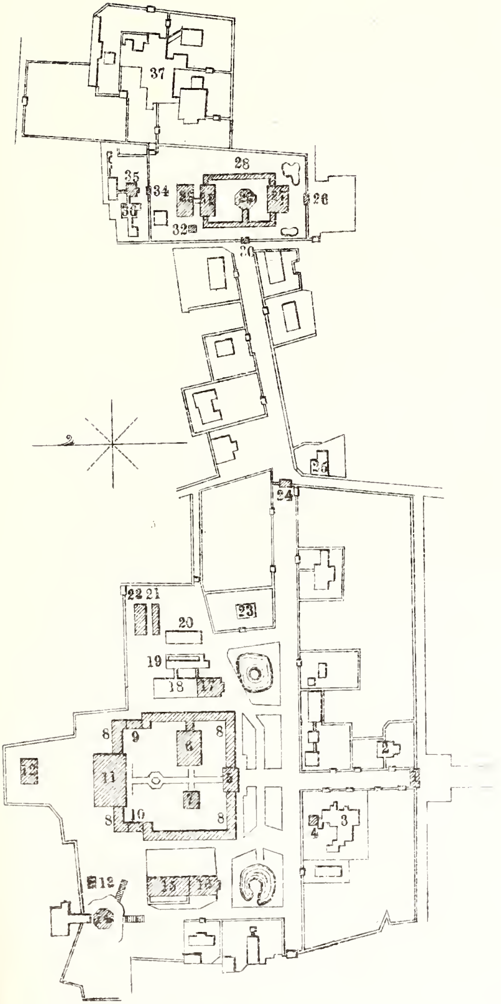
HŌRYŪJI, *Hōryūji*

Hōryūji is a treasure house of the old architecture and the old art of Japan. It comprises 28 buildings under "State Protection" and one hundred and two articles selected as "State Treasures." We have here all the styles of architecture and sculpture represented between the seventh century and the middle thirteenth. The grounds are divided into quarters, east and west, called Tō-in and Sai-in, and the western quarter from the beginning has been the site of Hōryūji. Its founding was in 607, and its founders were the Empress Suiko and her heir-apparent, Prince Shōtoku. In spite of the several catastrophes that took place since then, the quarter including the Kondō, five-storied pagoda, Chūmon and galleries miraculously escaped destruction. These buildings are thus the oldest wooden architecture not only in Japan, but in the entire world. The rest of the buildings originally making up Hōryūji either were destroyed or went through a reconstruction, but in its general outline, as far as grandness of scale and regularity of system go, the present temple-group is still regarded as the perfect example of its kind. The site of the Tō-in temple group was where once stood the palatial residence of Prince Shōtoku, and it was Gyōshin who set up in 739 a monastery, i.e., Tō-in, the Main Hall of which is Yumedono.

NANDAIMON (rebuilt in 1439) stands in front of the main temple, and is a masterpiece of its kind in the Muromachi period. Inside the gate, on the left of the broad passageway is the officehouse, and in this building there is set up small structure called the SHINDŌ, rebuilt in 1284. Upon the inside dais of the Shindō stand YAKUSHI TRINITY and the FOUR GUARDIAN GODS, both in wood and of Fujiwara period. Going further, our walk is cut across by a broad pathway running east and west, at the east end of which is erected TŌDAIMON of of the Nara period, and at the west end is Seimon, while right in front of us we see the MIDDLE GATE (CHŪMON). Galleries extend along both sides of this Gate. To the east of the court thus encircled by the galleries is the KONDŌ and to the west the FIVE-STORIED PAGODA, presenting a delightful contrast of height and size. The galleries are connected at the back with the GREAT LECTURE HALL (DAI-KŌDŌ), while at their two turning points there are the BELFRY (rebuilt in 990) with a BELL of the Nara period and the LIBRARY (of Nara) facing each other. This quarter generally was completed in the seventh century, and halls, a tower, a gate, and galleries make in outline a delightful ensemble, and in sentiment refined and elegant.

Behind the Great Lecture Hall stands raised KAMI-NO-DŌ (rebuilt, 1311) where the wooden SHAKA TRINITY

Hōryūji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1. Nandaimon
2. *Hōkōin*
3. *Jimusho*
4. Shindō
5. Chūmon
6. Kondō
7. Gojū-no-tō
8. Kwairō
9. Shurō
10. Kyōzō
11. Kōdō
12. Kami-no-Midō
13. Jizōdō
14. Sai-endo
15. Nishimuro
16. Sankyō-in
17. Shōryō-in
18. *Higashimuro*
19. *Tsumamuro*
20. *Kōfūzō*
21. Hosodono
22. Jikidō
23. *Jissōin*
24. Tōdaimon
25. *Fukuon-in*
26. Tōin Nammon
27. Tōin Raidō
28. ,, Kwairō
29. ,, Yumedono
30. ,, Shikyakumon
31. ,, Shariden, Yedono
32. ,, Shurō
33. ,, Denpōdō
34. Kitamuro-in Omotemon
35. ,, Hondō
36. *Kitamuroin*
37. *Chūgūji*

of early Fujiwara is enshrined. To the west, SANKYŌ-IN and NISHI-MURO (rebuilt, 1231) and the east, SHŌRYŌ-IN (rebuilt, 1284) and Higashi-Muro (of Kamakura), all reminiscent of the old Buddhist cloisters. North of Nishi-muro is JIZŌDŌ (rebuilt, 1372), to the left of which a flight of steps leads us to an octagonal building called SAI-ENDŌ (rebuilt, 1249). On the west of Higashi-muro is NISHI-MURO Tsuma-muro, still further east is a treasure house known as Kōfūzō. From this we proceed east-north to the JIKIDŌ and HOSODONO. The Jikidō is a simple construction of the Nara era, inside which there is a shrine containing a dry-lacquer YAKUSHI (of Nara).

The TŌ-IN group of the temples occupies its own quarter east of Sai-in. The MAIN GATE (rebuilt in the Muromachi period) standing south is generally closed, and the passage to the temple is through the SHIKYAKUMON (of the Muromachi period). The MAIN HALL (YUMEDONO), stands in the centre of the enclosure, in front of which is RAIDŌ (rebuilt, 1231), and behind SHARIDEN and YEDONO (late twelfth century) make one building. Yumedono is surrounded with a gallery (of Muromachi) which connects Raidō on the south and Shariden and Ye-dono on the north. DEMPŌDŌ is at the back of the latter building, which was the old Lecture Hall. In Shariden, a "shari" relic is kept in a beautiful reliquary, while the walls of Yedono are painted with pictures illustrating the life of Prince Shōtoku. Dempōdō was originally the residence of the Lady Tachibana, mother of the Empress Kōmyō, who was the Consort of the Emperor Shōmu, and was removed to the present site at the time of the founding of the temples. It is thus the only relic of the residential buildings of the Nara period. In the BELFRY (of Kamakura) west of Dempōdō is hung a BRONZE BELL cast under the Nara dynasty.

Kitamuro-in comprises another group of temples forming its own quarter north of Tō-in. Both the MAIN HALL and the FRONT GATE were rebuilt in 1494, an excellent sample of Muromachi architecture.

In passing, mention may be made of Chūgūji which is east of the Tō-in monastery. The building itself is comparatively of recent date, but here is a "State Treasure" representing the art of the Asuka period and one of the superb masterpieces of Japanese sculpture. We mean NYOIRIN-KWANNON, the chief object worshipped here (Fig. 164).

The KONDŌ (45.9 × 35.3, Fig. 146).—This double-roofed Buddha Hall stands upon a double platform with a frontage of five spans and the side of four. An *irimoya* roof is covered with tiles. Early in the Nara period the first story was encircled with a "skirting roof" with the idea of protecting the precious statues and frescoes. The columns are massive and have an entasis; the overhanging eaves are supported by peculiarly constructed brackets, and the whole aspect of the building presents a vigorous and daring spirit. The proportions are splendid, there is nothing more to be desired, refineness of sentiment is felt in every line. The interior is furnished with a clay dais in the centre upon which are placed various Buddhist figures and shrines. The surrounding walls are decorated with the pictures of Buddhas and Bodhisattvas. Red oxide of iron is used to paint inside and outside, but the curved ceiling is ornamented with lotus-flower designs. While the building is now more than 1300 years old, being the oldest wooden architecture of the world, the original materials are comparatively well preserved. In style it follows that of the Six Dynasties in China which was introduced to Japan through Korea. Neither in China nor Korea are extant any wooden buildings reminiscent of those olden times, and for that reason alone the Kondō of Hōryūji, together with the five-storied Pagoda, the Middle Gate (Chūmon) and the Gallery, is the most precious relic not only in Japan but in the history of architecture of Eastern Asia.

The Kondō of Hōryūji is a treasure house of Japan in which the oldest and best arts of the country are preserved, and in this respect it is of the highest value. When one confronts a triple set of trinities, under the quaint baldachins and upon the central Sumeru (*Shumi*) altars, also quaintly formed, which are the oldest Buddhist statues Japan has ever created, one cannot help being struck with a feeling of reverence. In the strictest sense of the term they may not be "the oldest," but let us think of the long past of more than thirteen hundred years, when Prince Shōtoku, the first Buddhist devotee and the first patron of the arts, dedicated these statues to the Buddha as expressions of his piety. Is it not really marvellous that they have survived to us through the changes of time?

The Yakushi Trinity to the right was made in 607 when the temple was founded, and the central Shaka Trinity a little later in 623 (Fig. 147). These dates are definitely known from the inscriptions on the back of the haloes, and even the name of the artist is engraved in the case of the Shaka trinity. Tori was the author of it who is well known as the oldest sculptor of Japan. These two sets of trinities are so formally executed as to make them both look alike in style. Those stone sculptures of the South and North Dynasties in China served them as prototypes which were now transferred to bronze work. Of these copies, however, the Shaka trinity shows a better technique proving the master workmanship of Tori the artist. The side-attendants of the Shaka trinity, as mentioned in the inscription, were produced synchronously with the central figure, but those of Yakushi trinity belong somewhat to a later date as we can judge from their style. The Amida Trinity to the left resembles as far as grouping goes the other trinities, but from the point of view of artistic style, it is quite different. It is a far later production, and that it was cast in the year 1231 is definitly known. The realistic treatment which was then prevalent is visible in this work. Why those statues came to be placed between the older baldachins and dais is explained by the tradition that the older set was carried off by theft. While this is doubtful, there is one fact to which attention should be directed, which is this. One of the attendant statues to the left of Amida does not belong to the said new set, but was replaced by an old work of the Nara period. As to the Canopies hanging over the three sets of the Buddha Trinity, they again found their prototype in the stone sculpture in China.

Those over the Amida and the central Shaka are of the same old type, but the one over the Yakushi was made late probably about the time (circa 1233) when Amida was made. The copying is, however, only apparent, there is always something newly added not only in this case but in the case aforementioned. While the statues are thus a mixed composition, they are each for its time incomparably large bronze works, making a complete set with unusual baldachins and dais,—a parallel of all which is now nowhere to be seen.

At the four corners of the dais there stand the FOUR GUARDIAN GODS, which are the only wooden relics of those days, we mean, of that group. According to the inscription, we know that they were composite products of several artists, but in general style they follow Tori and are a successful attempt in reproducing in wood what was done in stone. Of all the Buddhist sculptures these four gods lend themselves most to a variety of treatment, and it is quite interesting to observe how the present statues standing upright had gone through various modifications until they came to assume the dramatic postures which we see in the other statues of the Four Gods kept in this temple. Its pierced metal works used variously for decorations, as well as many other examples to be mentioned below, are all characteristic of this age (Fig. 148).

There is the famous "TAMAMUSHI" SHRINE on the altar, the name obtains from the wings of an insect called Tamamushi (beetle) which were inlaid under the pierced metal work (Fig. 149). Anciently it was known as the "Empress Suiko's Shrine," the form of it undoubtedly is of the Suiko era. The upper story called "Kūden-yō" is a miniature copy of the Kondō, and the miniature dais in the lower story is of the same pattern as that on which the Kondō statues are standing. The finial "Shibi" placed at each end of the topmost roof line together with the roof tiled in a peculiar fashion, furnish a fine model for reconstructing the roof of the Kondō now going on. The perforated bronze plates decorating the pillars and other parts of the shrine are characteristic of the age. The Buddhist statue enshrined is not the original one, but a substitute a little later, of mediocre workmanship. What is of incomparable value reminiscent of the art of the day is the so-called "Mitsuda" pictures painted on the doors and on the dais. "Mitsuda" is a mixture of oxide of lead and oil, the use of which in painting was rare in later periods than Nara. Some of the subjects of the paintings are from the life of Shaka; they are complex in nature, but in composition formal, and in the mode of delineation simple. They are of the same style as the sculptures of the time. Most pictures are greatly defaced and cannot be made out, but in the study of painting of those old bygone ages they are the only relics of value. (Fig. 150).

The other one known as THE LADY TACHIBANA SHRINE is of the same construction as the Tamamushi shrine, with the palace-form (Kūdenyō) on the dais, but the most noticeable difference lies in having a canopy instead of the roof (Fig. 151). The canopy resembles in form the one of the Asuka style already referred to, but in the arabesque details of decoration one can trace something of a later style. While this shrine is inferred according to the records to be a work of early Nara, the features distinctive of this transition period are the bronze statues of the AMIDA TRINITY enshrined there (Figs. 152, 153). The statues rest upon rounded lotus-flowers as pedestals which are supported by twisted stems rising from a wavy pool covered with lotus-leaves, all in bronze. A pictorial feeling one gains from such a composition stands in great contrast to the pyramidal construction of the Shaka trinity above mentioned, and in like manner the drapery-lines have now wonderfully gained in the grace of undulations. Even in them, however, one may say that the prior period is still seen reflected. If so, one must go for things absolutely new to the decorative paintings on the doors and the dais. That the faces of the "Mitsuda" Bodhisattvas on the panels are plump and expressive, that their poses are graceful and well-balanced, that their flying robes and skirts are elegantly rhythmic,—in all this we cannot help but noticing a complete renovation in the arts of the preceding generation. The way in which the limbs show themselves through the draperies, also deserves attention. The pictures of the Bodhisattvas in the dais are painted in color on the chalked ground, which differ in technique from those just described, but in style belong to the same order. Quite in contrast to the conventionalism of the "Tamamushi" pictures, they have life,—those Bodhisattvas on lotus-flowers in various playful attitudes of self-enjoyment. The relief figures on the back screen of the main Buddha have a similar pictorial effect. The style of painting, which as we see it here is to draw the outline first in red line and afterwards to shade it in red, developed further, finally culminating in the mural painting of the Kondō itself.

Let us now proceed to the greatest art objects inside the Kondō and one of the highest productions in the history of Japanese painting. We mean the MURAL PAINTINGS. The twelve principal ones decorating the four walls of the Kondō are the four Buddhist paradises on the larger walls and eight Bodhisattvas on the smaller walls. The method of painting consisted in drawing lines and applying color to the dry finish of the wall—a sort of Fresco Secco. The outlining in red and shading in the same color is what we have already referred to, regarding the Tachibana shrine pictures, and this is also the method used in painting the Ajanta cave pictures and those found in the Khotan ruins. It first developed in the early T'ang, influenced by the art of Central Asia, and afterwards introduced into this country. The date of these paintings is therefore later than the founding of the Kondō, and about the time when a reconstruction took place in the Wadō era (711). The grand composition over a large extension of the wall, and the wonderfully harmonious combination of realism and idealism in the faces and postures of all the Buddhas and Bodhisattvas, fill the beholder's mind with mingled feelings which are partly religious and partly aesthetic; for while the sublimity of the religious sentiment which inspired such a work as this deeply impresses one, still one cannot also escape a sense of wonder at so beautifully created a specimen of art. No such productions have so far come down to us in history. Of the four large paintings, the one depicting Amida's paradise on the western wall leads the rest. When we study in detail all the artistic elements composing the picture and trace their historical signification, we shall realise what a high place they will occupy in the history of Eastern art (Figs. 154, 155).

The Kondō, however, is not yet finished with those mural paintings, for there are some other objects of interest, historically and artistically considered. Some of them have been here from of old as religious objects, while others are for safer keeping transferred from other temples. Seeing all in one view, one feels as if going through the whole history of Buddhist sculpture. Miroku, Fugen-Yemmyō, and the colored Shō-Kwannon, all in wood, are excellent works of chiselling in early Heian period. The other Shō-Kwannon and Kichijōten and Bishamonten, the last two making a pair, are good representatives of effeminate sculpture of the Fujiwara period. One typical Muromachi product in which the realistic Kamakura workmanship is finished up with more delicacy and finesse is Gokei-Monju.

The Five-storied Pagoda (Fig. 156).—The first-story of this pagoda measures 21.2 square and is 105.2 high, standing on a double stone-foundation. Later, a "skirting roof" was added to the first story. The whole is well shaped. Proportions are beautiful and graceful, and the sense of stability obtains. The style is that of the Kondō. The gilt *sōrin* topping adds to the shapeliness of the tower. It dates the same as the Kondō.

At the centre of the first story stands a great Sumeru made in clay on the four sides of which are reproduced a Nirvana group (north), Miroku group (south), Yuima group (east), and the distribution of the Buddha's shari (west). They are the only clay group of figures now extant. Such themes as these with Shaka as central figure were also found in Chinese and Indian prototypes as a feature of ancient Buddhist art. The difficulty attending to the execution in group sculpture of such grand dramatic scenes needs no special mentioning. To fill up a narrow given space with small figures generally ends in presenting at best some skilfully executed models, but this was not the case with our artist. Unfortunately, owing to the destructibility of the material, the original ones have been repeatedly replaced by those we have at present, poor and unworthy. Even those that are genuinely old could not escape corrosion. One can now only infer from the few happy survivals what once was, and mentally form the wonderful groupings of the old. The date is definitely known to be 711, when the art of clay modleing was about to enter upon the glorious age of Tempyo. That they were copies of the T'ang art requires no argument (Fig. 156).

The CHŪMON, or the Middle Gate (39.8 × 28.2)—This gate has an unusual proportion of four spans to the front and of three to the side. It is in style like the Kondō, but the execution is somewhat delicate, the eaves are overhanging, and the roof has softer curves, which all contribute to give a quiet and grave appearance. At each side of the gate there stands a clay NI-Ō, which was first made in 711, but after 1186 repeatedly repaired.

DAIKŌDŌ (Great Lecture Hall 111 × 54)—After its first establishment it was destroyed by fire in 925, and in 991 the Main Hall of Fumyōji in Yamashiro province was transferred here which is the present Daikōdō. A building of nine spans front and four to the side, with an *irimoya* roof, in which the characteristics of the Fujiwara period are visible. The YAKUSHI TRINITY on the altar is a great wood sculpture, and together with the haloes and dais, they are all of early Fujiwara. Though there are some imitative marks, perhaps influenced by the environment, of the Nara style of sculpture, they are of a style before the Fujiwara was perfected, corresponding to the date of the founding of this Hall. The wooden GODS guarding the four quarters of the central dais are also of the same date. The portrait statue (wood) of ABBOT KANROKU which is kept in the shrine is an excellent work belonging to the early Heian period.

SAIENDŌ STATUES.—YAKUSHI NYORAI here worshipped as the chief Buddha was made in late Nara period when the art of dry-lacquer sculpture reached the height of perfection. The shape of curled locks, the characteristic way of disposing the draperies, the sole of the foot placed over the knee,—these alone are enough indicators of those times. That the present statue lacks somewhat in vigor of spirit which is generally observable in such great works as were made in those days, is probably due to its stolid expression, the result of later repairs so called. The dais was on the whole a work of the same period, floridly executed, but the halo was remade in 1283 (Fig. 158).

The huge wood statue of JIZŌ BOSATSU kept in this Hall is of early Heian period and has its own features. It is one of the oldest Jizō works. The THOUSAND-ARMED KWANNON is late Fujiwara and mediocre. The TWELVE WARRIOR-GODS are of Kamakura, also mediocre.

SHŌRYŌIN STATUES.—At the centre of the shrine stands PRINCE SHŌTOKU supposed to be then forty-five years of age (some say thirty-five), to the right of which is NYOIRIN KWANNON behind the two figures (attendants of the Prince), and to the left JIZŌ BOSATSU, behind another set of two attendants of the Prince. The statue of the Prince and four attendants date back to the year 1121, older than the present building. No other wood portraits of him have shown so much elaboration as in this; here the artist has exhausted his technical skill. He wished to give the statue as much dignity and intellectual vigor as he could concieve of the Prince-Buddhist; and that the attendants faintly smiling are in an easier attitude was to bring out the effects of contrast, in which the artist assuredly succeeded. Yet he was not too realistic, for the elegance and refinement of the Fujiwara style are all there. Even the smallest detail, such as the personal articles in possession of the subject, is typically Fujiwara, imparting to the whole figure an air of refined dignity (Fig. 159).

JIZŌ BOSATSU in this Hall is of the same date as that in Sai-endō, and while smaller in size, far it excels in its exquisite workmanship. NYOIRIN KWANNON, in form out of the ordinary, yet bespeaking Fujiwara, is a unique work.

ART TREASURES IN KŌFŪZŌ.—The building is divided into three compartments; to the right of the central room as one enters it from the entrance is the inner room where the most important treasure relics are kept. In the gilt-bronze statue of KWANNON standing at the centre is observed a repetition of the Asuka style which appears in the two attendant figures of the Shaka trinity at the Kondō. The gilt-bronze YAKUSHI seated next is said to have been the inside Buddha (Tai-nai-butsu) of the Main Buddha at Sai-endō. It is an excellent relic of early Nara. What is, however, most significant in this building as a splendid work of art and from the historical point of view, the NINE-HEADED KWANNON (Fig. 160). It is in height only a little over one foot, but it is carved in sandalwood, and most precious material for sculpture. The sandalwood works of the T'ang dynasty were frequently imported from China during the Nara period and after, and there is no doubt that those works were the standard models for our wood-carvers. For this reason, this statue however small, with its own characteristics will awaken our deep interest. The incarnated Buddhas in the crown and the ornamental articles exquisitely worked around the figure are all evidently of the T'ang tradition, and there is encased even in this miniature image the great spiritual power of Kwannon. It indicates the ultimate height of perfection the art of wood-carving had ever reached, and we cannot think of it as a mere Japanese copy of those days. The feeling of admiration which is awakened in us by now coming in contract with this little figure must have been the same feeling that stirred the ancient sculptors to produce great masterpieces in solid wood early in the Heian period. Another famous work in this room is a bronze statue known by the name of "YUME-CHIGAI" KWANNON, which like the Bodhisattva type painted on the Kondō walls, is rich in the realism of the T'ang style.

There are many other works of art in this building all worthy of scrutiny, but as we do not have room enough to enumerate them all; only several of them to be considered most representative are mentioned below with their dates.

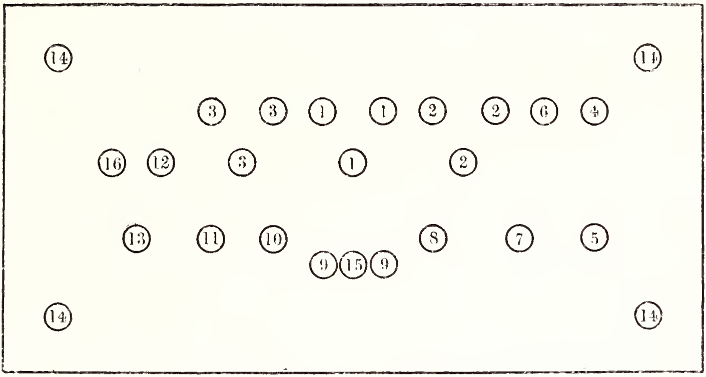
Sculpture. 1. Tennin (Heavenly Beings) and phenix, all in wood, belonging to the baldachin in the Kondō, Asuka and Kamakura; 2. Monju and Fugen, wood, standing, late Asuka; 3. Nikkō and Gakkō, wood, standing, late Asuka; 4. Kwannon and Seishi, wood, standing, late Asuka; 5. Gilt-bronze Halo, early Nara; 6. Gilt-bronze repousse trinity, early Nara; 7. Dry-lacquer Miroku, seated, with halo, Nara; 8. Wooden Halo, Nara; 9. Prince Shōtoku, seated, wood, by Yenkwai, 1069; *Painting.* 10. A pair of Eight-fold Screens with pictures of the Sixteen Arhats, silk, colored, late Fujiwara; *Allied Arts.* 11. Hyakuman-tō, with four dharani, wood, 770.

YUMEDONO is an octagonal building, one side of which measures 15.95, and was built in 739. It is the Main Hall of the Tō-in group of temples. It is erected on a double platform, roofed with tiles, capped with a gilt-bronze "hōju-roban" of exquisite workmanship. The proportions all round are splendid. It is the oldest and best sample of architecture of this type. In the interior there stands a shrine on a double stone-pedestal, in which is kept the Main Buddha of the temple.

The main Buddha worshipped here is KWANNON BOSATSU, carved in wood and covered with gold-foil (Fig. 162). Of all the numerous Buddhist statues in Hōryūji, this Kwannon as the holiest one was a "Secret Buddha" (*Hibutsu*), and for this reason even now the image is not open to the public unless a visitor fortifies himself with a special permit. When the panels are open, the Kwannon confronts us. But as the curtains hang low, it is necessary to lift part of them in order to have a better view of the Buddha. Even then the whole form is partly hidden by the Bosatsu standing in front. When, however, the side panels are removed we can see the full profile of the holy image. The dignified attitude almost overawes us. The Buddhist statues enshrined in this temple as well as in all the other temples of Nara are numberless, and each in its way has been the object of veneration, but there is no statue among them that will strike us with such a spiritual force, compelling reverence and even worship, as this image of Kwannon in the Yumedono Sanctuary. The symmetrical styles of sculpture which is adopted here is also in the attendant statues of the Shaka trinity in the Kondō and in the gilt-bronze standing Kwannon of Kōfūzō. The greatness of the present statue lies in the thorough-going application of the formalism that prevailed in the Asuka period. That the crown and other perforated metal ornaments add to the dignity of the statue is the same as in the case of the Four Guardian Gods in the Kondō: and then the halo is of the same style as those we have already seen in the Kondō, especially the Tahōtō in the halo is of the same style as that which is carried by one of the four Gods. From these facts we can readily understand what a close relationship exists between those works. The present Kwannon is the most valuable relic that has come down to us—a work reminiscent of the earliest days of Japanese Buddhist faith as expressing itself in the purest imagination of art. It is no accident that the work is traditionally attributed to Prince Shōtoku himself. Compared with it, the figure standing in front with all the elegance of the Fujiwara style looks commonplace; this is, however, inevitable.

There is a pair of portrait statues on this altar deserving attention. To the left as we enter the Hall is seated GYŌSHIN who founded this Hall in the Tempyo era, and to the right sits DŌSEN who accomplished the work of reconstruction in the Jōgan era. In the portrait of GYŌSHIN (Fig. 163) we observe the use of dry-lacquer as the most yielding material in the hands of the artist in order to fully display the consummate art of the Tempyo period. A face quite distinctive of individuality is expressive of vigorous manliness, which is enhanced by strong rhythmic sweeping of priestly robe and *Kesa*. The great personality of Gyōshin is read in every line. This style of sculpture gave a great impetus to the development of Kamakura art. The portrait of DŌSEN was made in clay in early Heian period when wood-carving was the standard sculpture. Did the artist get suggestions from the prior work? But his clay-modelling was not a success in spite of the similarity of material between clay and lacquer. His hands move unsteadily. In this Hall there are two Amida statues, one of which is smaller than the other, but both of which are typical of the pure Fujiwara style. Lastly, we must not forget mentioning the specimen portrait of Prince Shōtoku at sixteen years of age, the type of which came in vogue towards the end of the Kamakura period.

Dempōdō Statues.—The Dempōdō was from its earlier days like a museum of the old Buddhist works kept in the temple, and this feature has further developed recently, taking more varied types than ever. It, however, does not contain any very excellent objects of art, only it affords a good opportunity for comparative study of works of various epochs. Below we enumerate the different types in the order of position in which they are placed :—



1. Dry-lacquer Amida trinity, Nara ; 2. Dry-lacquer Amida trinity, Nara ; 3. Dry-lacquer Amida trinity, Nara ; 4. Wooden Shaka, seated, early Heian ; 5. Wooden Yakushi, seated, Fujiwara ; 6. Wooden Yakushi, seated, Nara ; 7. Tenko-on, seated, wood, early Heian ; 8. Miroku, seated, wood, early Heian ; 9. Bonten and Taishakuten, standing, wood, early Heian ; 10. Miroku, seated, wood, early Heian ; 11. Shaka, seated, wood, Fujiwara ; 12. Ashuku, seated, wood, Fujiwara ; 13. Amida, seated,

wood, Fujiwara; 14. Four Guardian Gods, standing, wood, Fujiwara; 15. Jizō, standing, wood, Kamakura; 16. Eleven-headed Kwannon, standing, wood, Kamakura. (These last two are not registered as "State Treasures.")

TAYEMADERA, *Tayema*

According to the temple tradition, this was first founded in 612, and later in 684 was removed to the present location. It stands on a hill, with the Main Gate (Ni-o-mon) facing east. After passing under the gate and going west, there is a small Belfry in which is hung a splendid bell of the Nara period. Further we reach the Kondō (rebuilt in the Kamakura period), which rises facing the south, and back of which is the Lecture-Hall (rebuilt in the Kamakura). In the Kondō the Main Buddha is enshrined, which is Miroku in clay of the Nara era, while the Gods guarding the four quarters are dry-lacquer which were originally Nara, but later repaired by Kamakura artists. Inside the Kōdō, the statues as mentioned below are arranged. On the hills rising in front of the Kōdō stand two Pagodas, East and West, facing each other. To the west of the Kondō is the Mandara Hall with the eastern frontage. The disposition of the various buildings over the grounds has features not to be seen anywhere else, but as they erected in the meantime many buildings between the Kondō and the towers, the latter are now screened off from the sight, impairing the beautiful effect of the towers.

The East Pagoda (17.54 square and 76.7 high, Fig. 165) and the West Pagoda (17.4 square and 81.87 high) are both three-storied and typical of Nara architecture. They are well formed, and grandly constructed. The bronze *sōrin* decorating the top of the pagoda is extra high. Against the ordinary number of nine rings in the *sōrin*, these pagoda have eight.

The Hondō (that is, the Mandara-Hall) measures

69.65 × 59.72, and was rebuilt in about 1243. The front has seven spans while the side six. Single-storied. *Irimoya* roof. The interior is divided into two compartments, Gejin and Naijin. The composition of the Naijin ceiling is worth attention. While there is nothing elaborate in the general construction, the central dais and shrine are richly ornamented. They belong to the Kamakura period, and painted with lacquer, inlaid with mother-of-pearl, and furnished with metal fittings. The other sides of the doors of the shrine are embellished with *makiyé* lotus, and inside there hangs a copy of the Jōdo Mandaras of the Nara period.

The following are the BUDDHIST STATUES IN THE KŌDŌ (Lecture Hall):—

1. The seated Amida in wood, the Main Buddha of the temple, Fujiwara; 2. Myōdō Bosatsu, standing, wood, early Heian; 3. Amida, seated, wood, Fujiwara; 4. Kichjōten, standing, wood, early Heian; 5. Jizō, standing, wood, Kamakura.

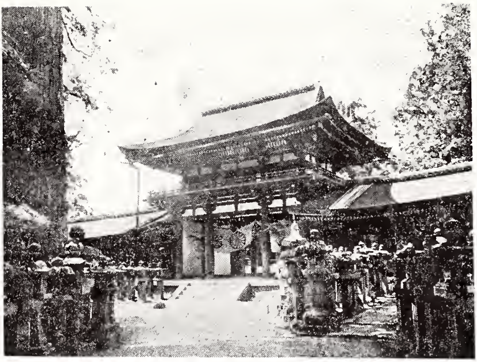


Fig. 107. South gate, Kasuga Jinsha (Nara)

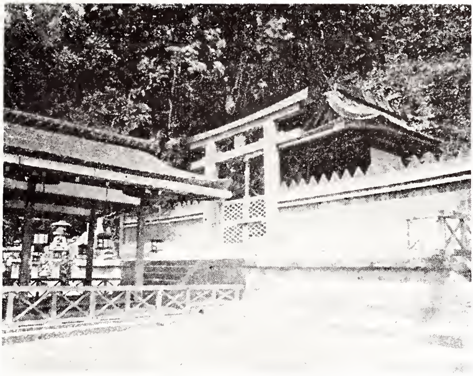


Fig. 108. Main shrine and Hainoya, Kasuga Jinsha (Nara)

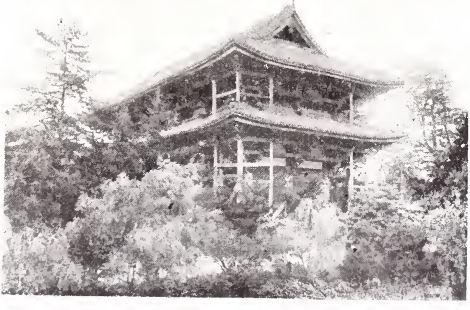


Fig. 109. Great south gate, Tōdaiji (Nara)

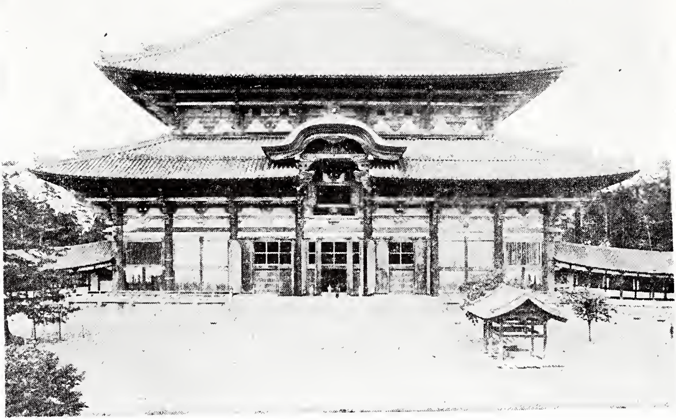


Fig. 111. Great Buddha Hall, Tōdaiji (Nara)

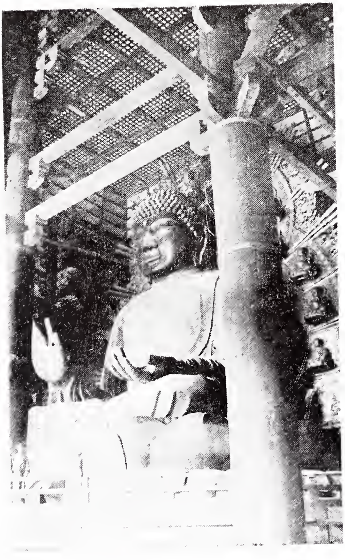


Fig. 112. Vairochana Buddha, Tōdaiji (Nara)

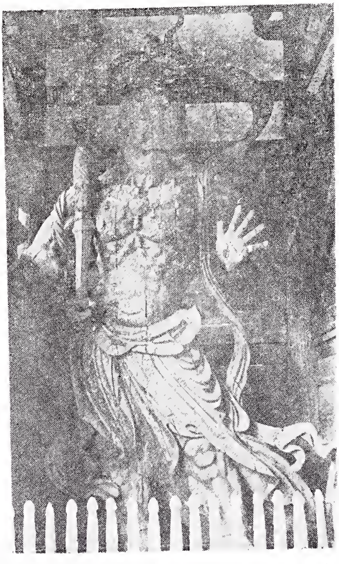


Fig. 110. One of the two guardian gods, Tōdaiji (Nara)

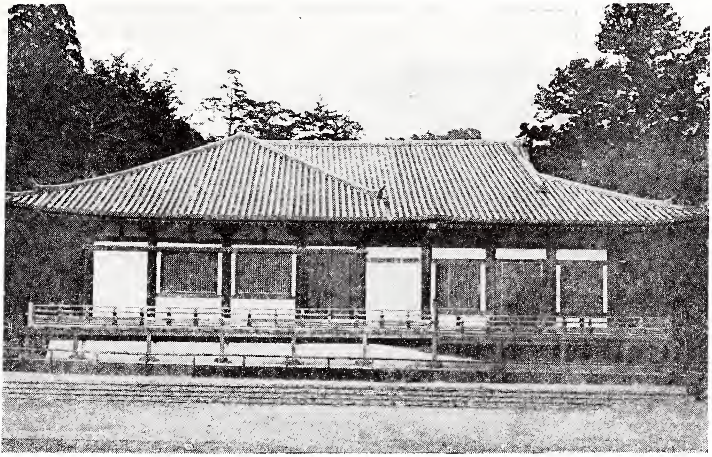


Fig. 113. Hokkedō, Tōdaiji (Nara)

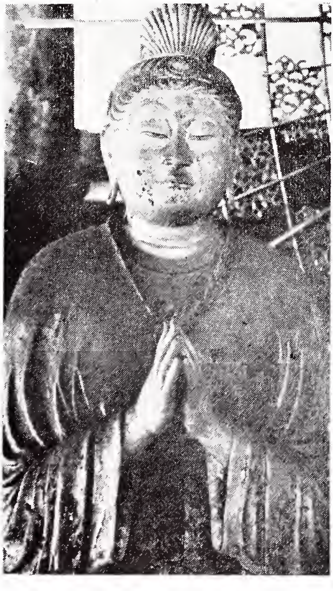


Fig. 115. Bonten at Hokkedō.
Todaiji (Nara)

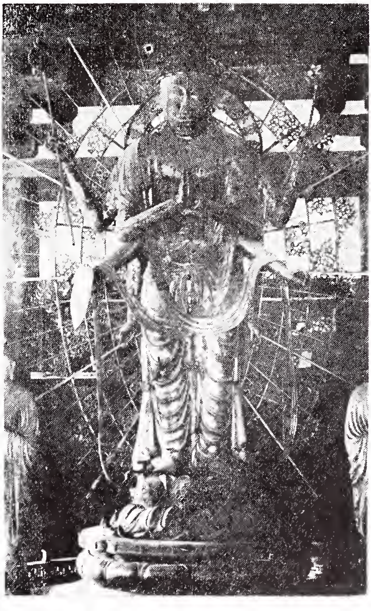


Fig. 114. The Main Buddha of the
Hokkedō, Tōdaiji (Nara

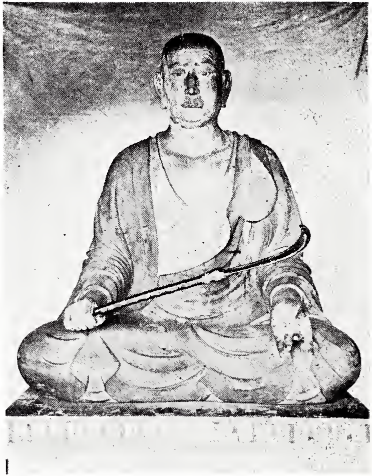


Fig. 116. Rōben, in the Founder's Hall, Tōdaiji (Nara)

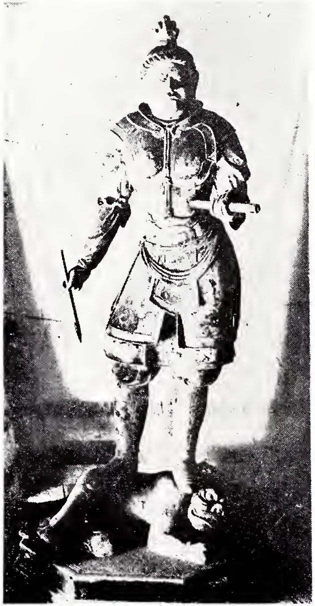


Fig. 117. Kōmokuten at Kaidan-in, Tōdaiji (Nara)

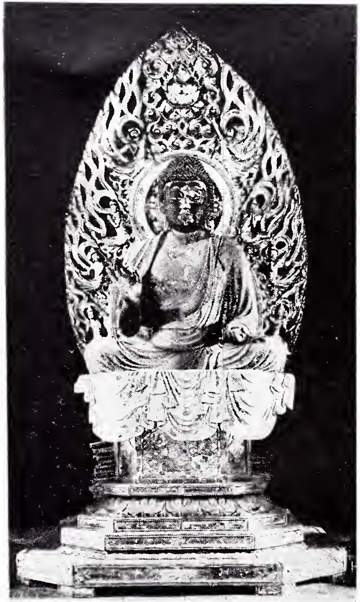


Fig. 118. The Main Buddha of Hoku-endō, Kōfukuji (Nara)

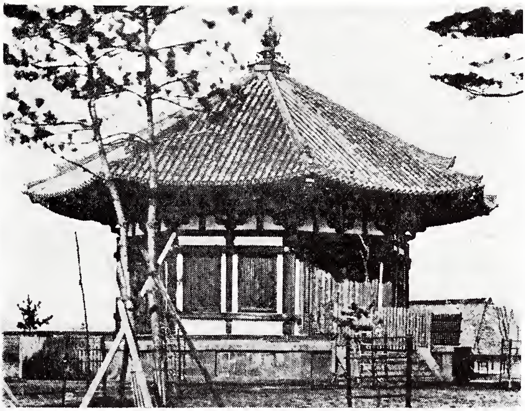


Fig. 120. Hokuendō, Kōfukuji (Nara)

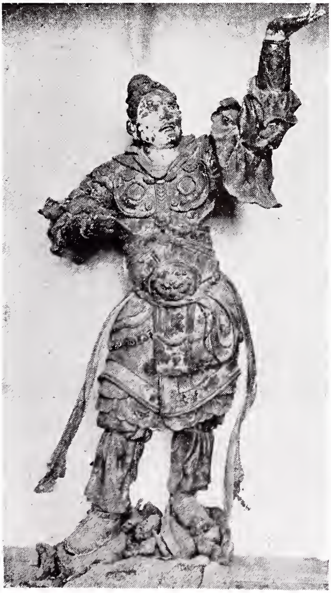


Fig. 121. One of the Four Gods at Nan-endō, Kōfukuji (Nara)

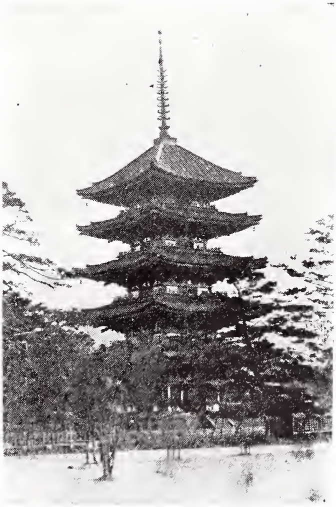


Fig. 119. Five-storied Pagoda, Kōfukuji (Nara)

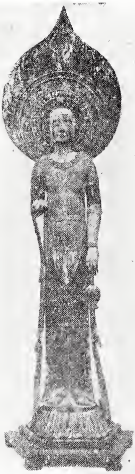


Fig. 122. Kudara Kwannon, Horyūji (Nara Imperial Museum)

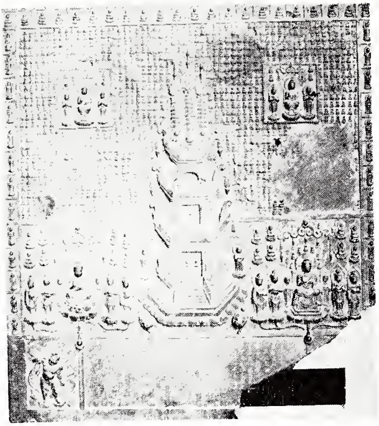


Fig. 123. Tahōtō of one thousand Buddhas, Hasedera (Nara Imperial Museum)

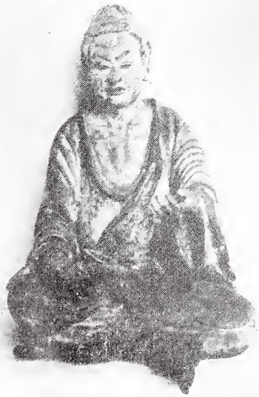


Fig. 124. Yuima, Hokkeji, (Nara Imperial Museum)

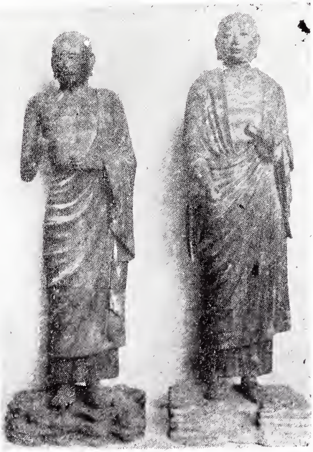


Fig. 125. Two of the Ten Desciples, Kōfukuji (Nara Imperial Museum)

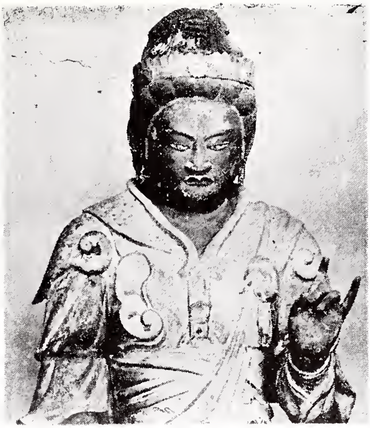


Fig. 126. Bonten, Akishinodera
(Nara Imperial Museum)

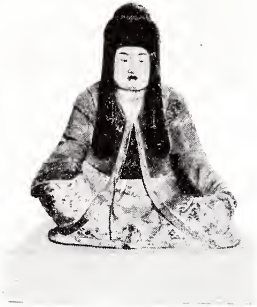


Fig. 128. Goddess of
Hachiman, Yakushiji
(Nara Imperial Museum)

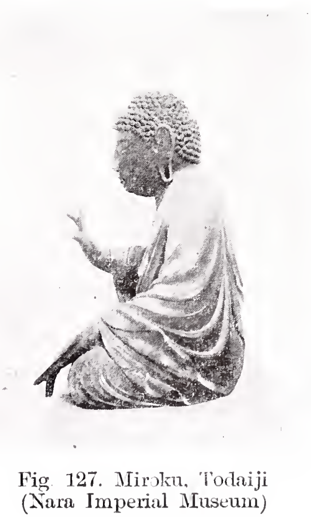


Fig. 127. Miroku, Todaiji
(Nara Imperial Museum)

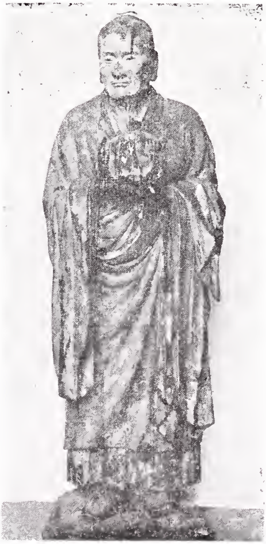


Fig. 129. Hosso Patriarch,
Kofukuji (Nara Imperial
Museum)

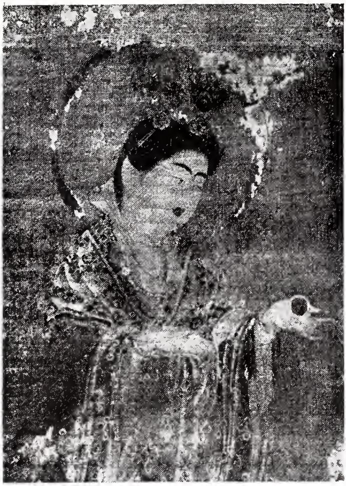


Fig. 130. Kichijōten, Yakushiji (Nara Imperial Museum)

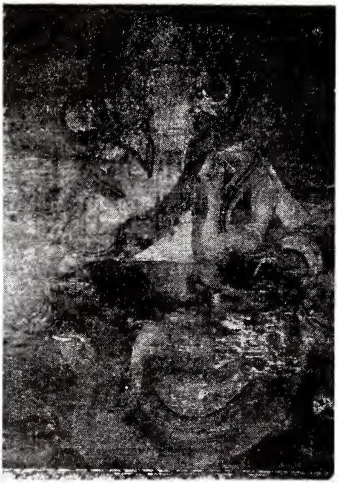


Fig. 131. One of the Twelve Gods, Saidaiji (Nara Imperial Museum)

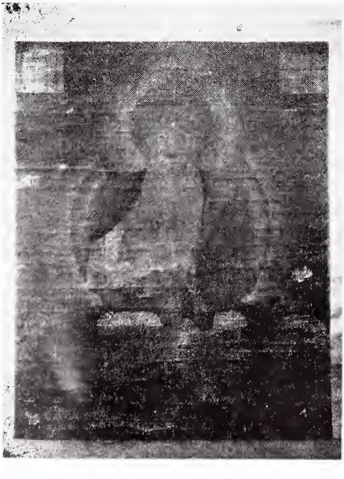


Fig. 132. Amida, Hokkeji (Nara Imperial Museum)

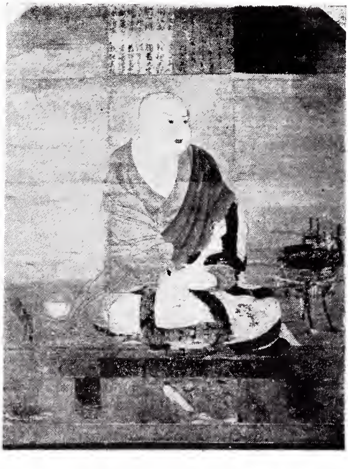


Fig. 133. Jiondaishi, Yakushiji (Nara Imperial Museum)

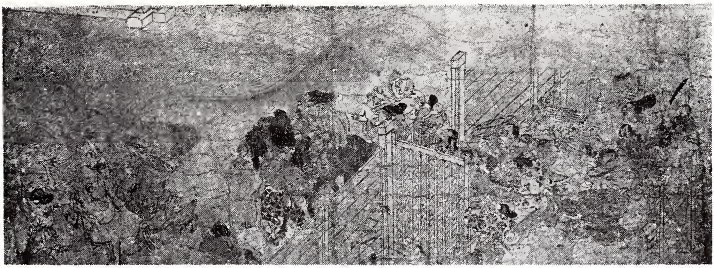


Fig. 135. History of Shigisan in Illustrations, Shigisan (Nara Imperial Museum)

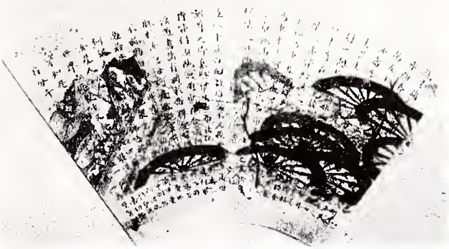


Fig. 134. Fan-shaped Sutra, Shitenwoji (Nara Imperial Museum)

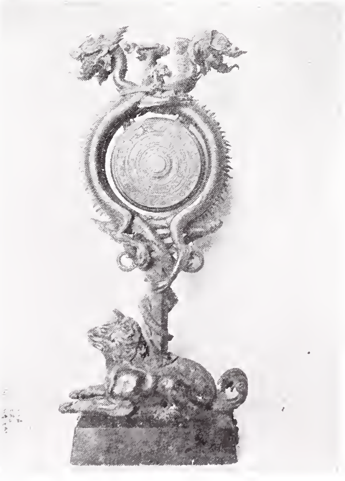


Fig. 136. Kwagenkei, Kofukuji (Nara Imperial Museum)

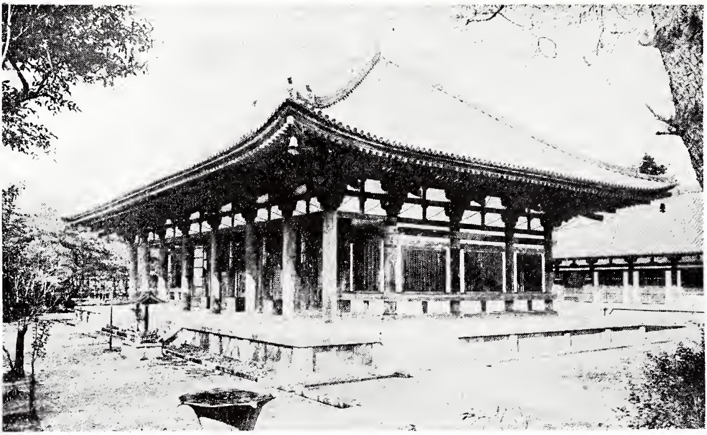


Fig. 137. Main Hall, Tōshōdaiji (Nara)

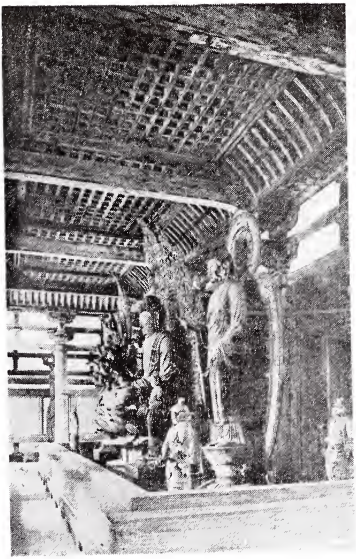


Fig. 138. Interior of the Main Hall, Tōshōdaiji (Nara)

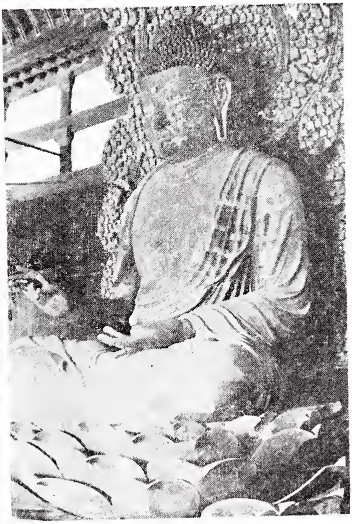


Fig. 139. Vairochana Buddha, Tōshōdaiji (Nara)

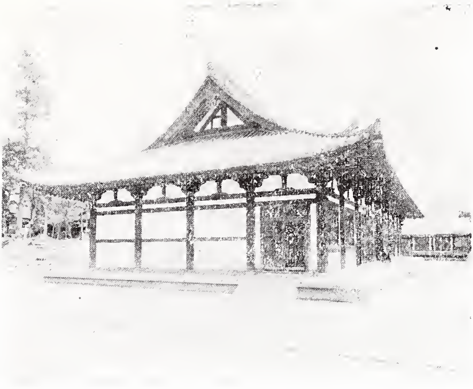


Fig. 141. Preaching Hall, Tōshōdaiji
(Nara)

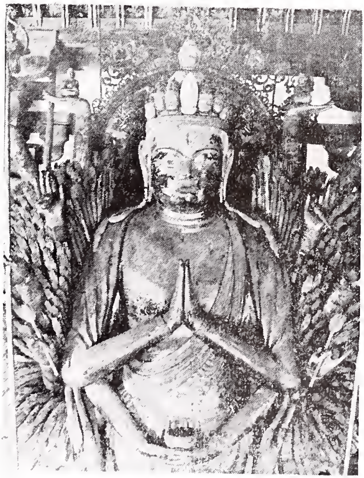


Fig. 140. Senju Kwannon at the
Main Hall, Tōshōdaiji
(Nara)

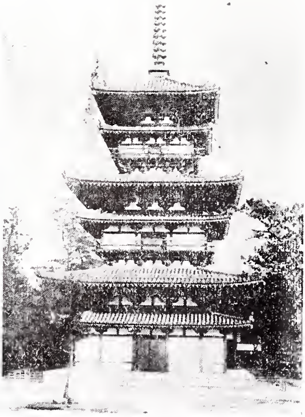


Fig. 142. East Pagoda,
Yakushiji (Nara)

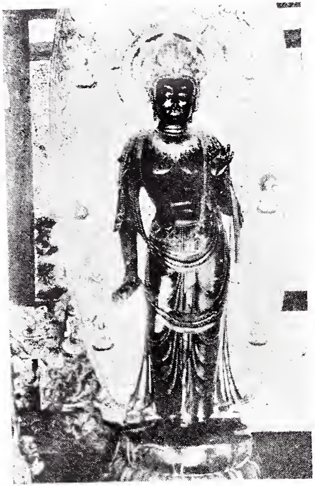


Fig. 144. One of the attendant Bodhisattvas of the Main Buddha, Yakushiji (Nara)

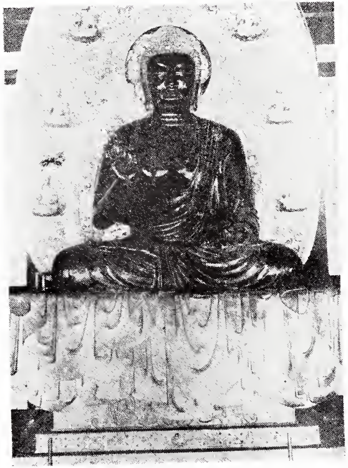


Fig. 143. The Main Buddha of the Main Hall, Yakushiji (Nara)

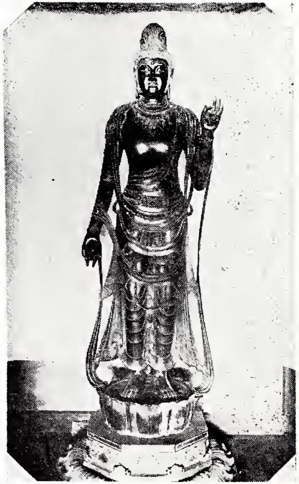


Fig. 145. Shō-kwannon at Tōindo, Tōshodaiji (Nara)

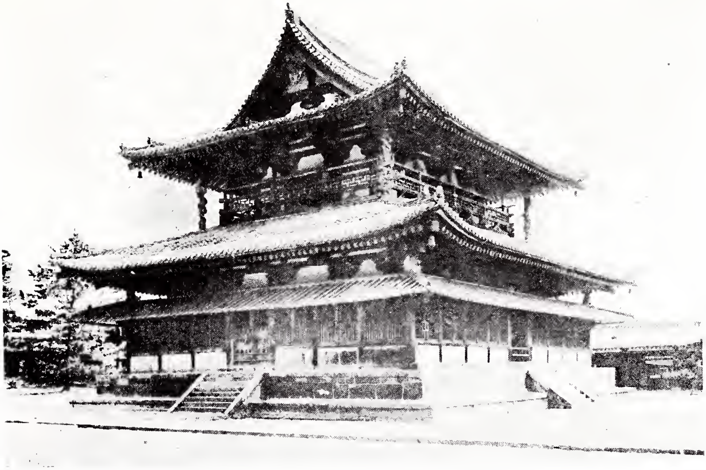


Fig. 146. Kondō, Hōryūji (Nara)

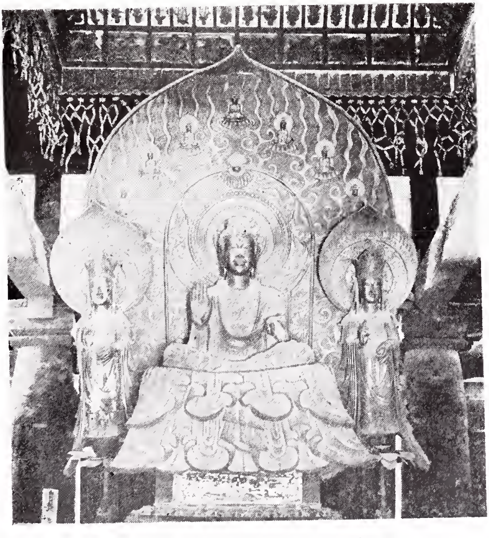


Fig. 147. Shaka trinity of Kondō, Hōryūji (Nara)

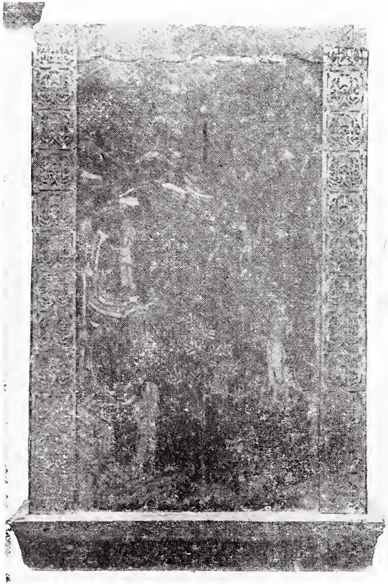


Fig. 150. Mitsuda Picture on the dais of Tamamushi shrine, Hōryūji (Nara)

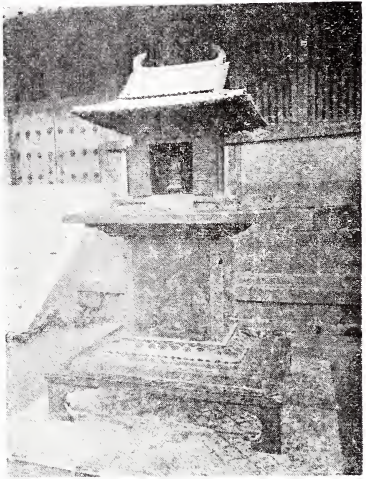


Fig. 149. Tamamushi shrine, Hōryūji. (Nara)

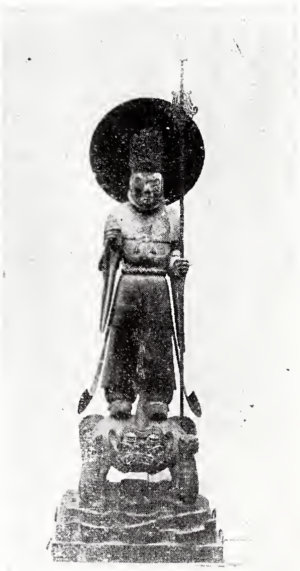


Fig. 148. One of the Four Gods at Kondō, Hōryūji (Nara)

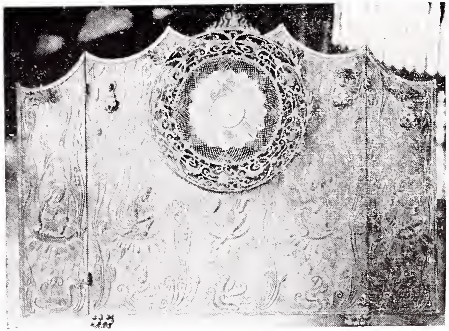


Fig. 153. The back screen of the Main Buddha of the Lady Tachibana shrine, Hōryūji (Nara)

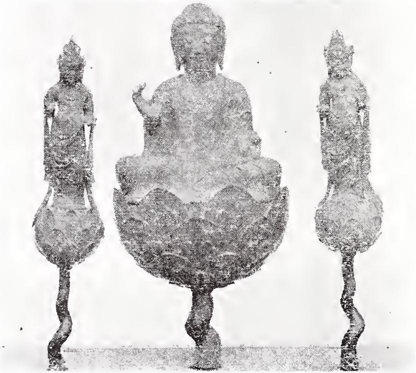


Fig. 152. The Main Buddha of the Lady Tachibana shrine, Hōryūji (Nara)

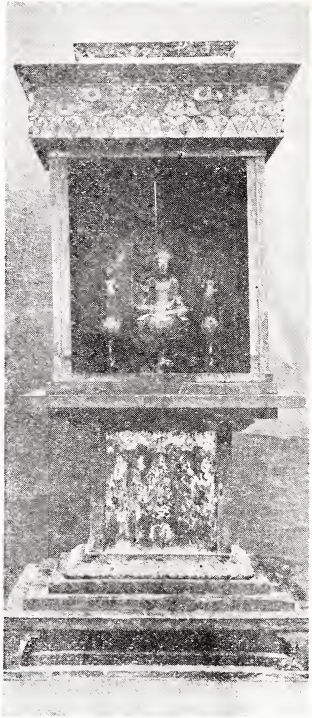


Fig. 151. The Lady Tachibana shrine, Hōryūji (Nara)

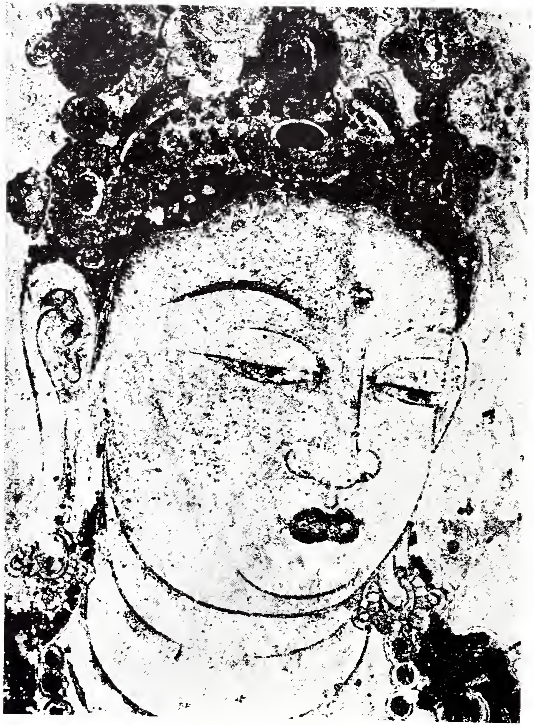


Fig. 155. Detail of the mural paintings at Kondō, Horyūji (Nara)

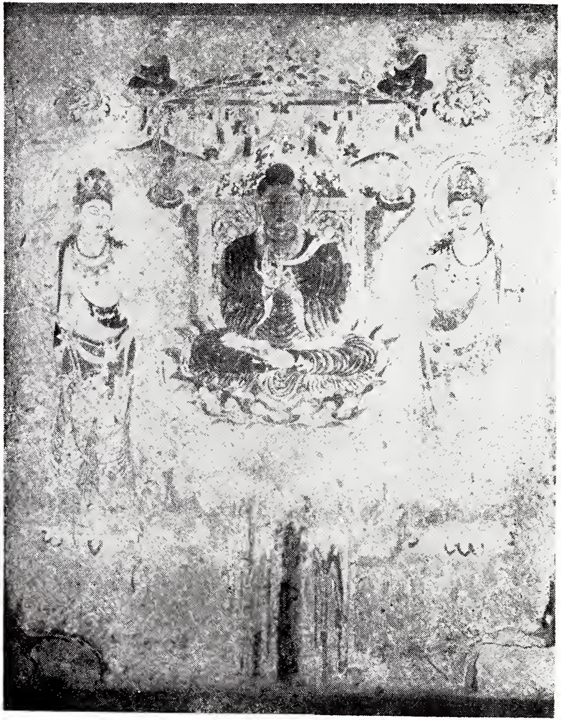


Fig. 154. One of the mural paintings at Kondō, Horyûji (Nara)

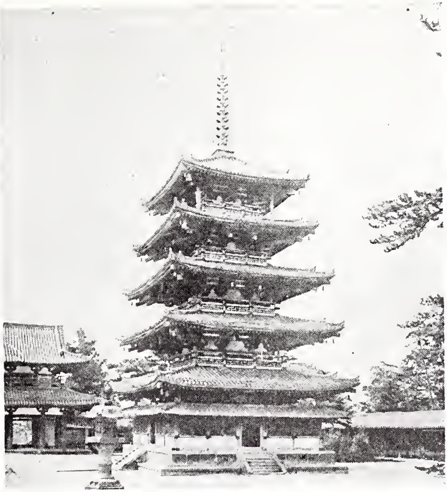


Fig. 156. Five-storied Pagoda, Hōryūji (Nara)

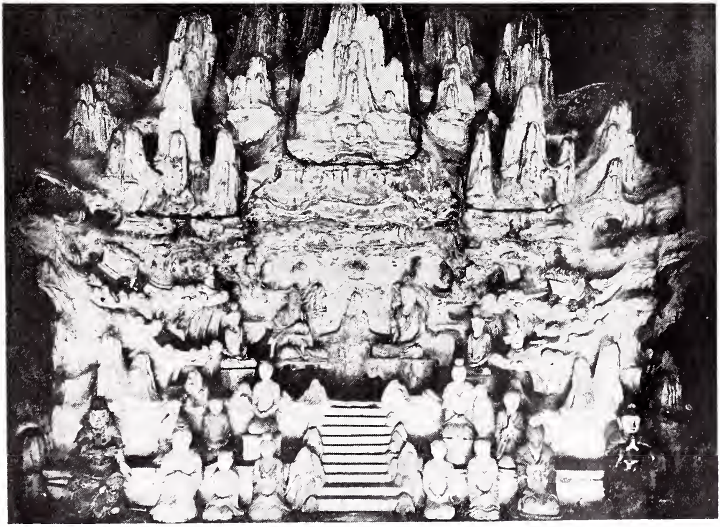


Fig. 157. Yuima group in the first story of the Pagoda, Hōryūji (Nara)

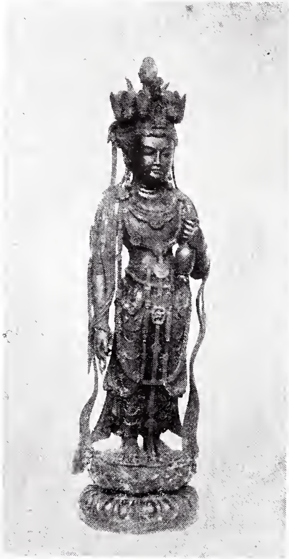


Fig. 160. Nine-headed Kwannon at Kōfūzō, Hōryūji (Nara)

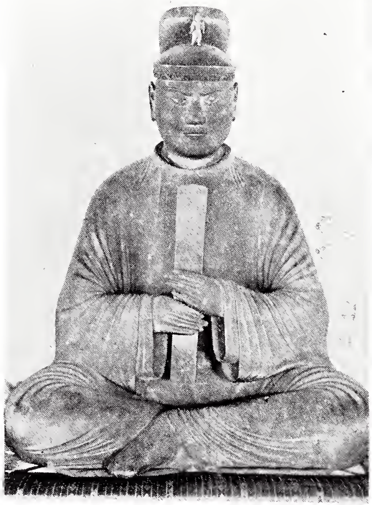


Fig. 159. Prince Shōtoku at Shōryōin, Hōryūji (Nara)

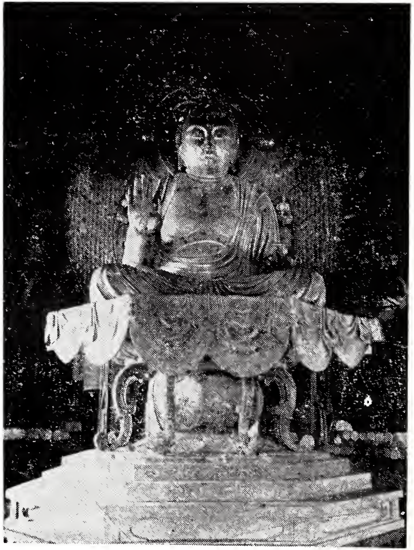


Fig. 158. The Main Buddha of Saiendō, Hōryūji (Nara)

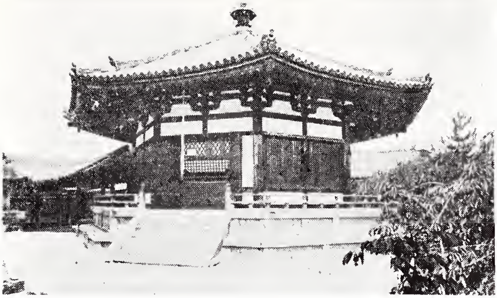


Fig. 161. Yumedono, Hōryūji (Nara)

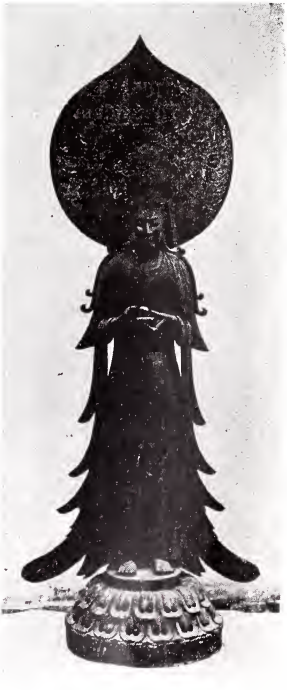


Fig. 162. The Main Buddha of Yumedono, Hōryūji (Nara)

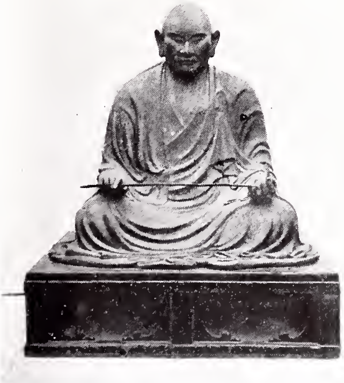


Fig. 163. Gyōshin at Yumedono, Hōryūji (Nara)

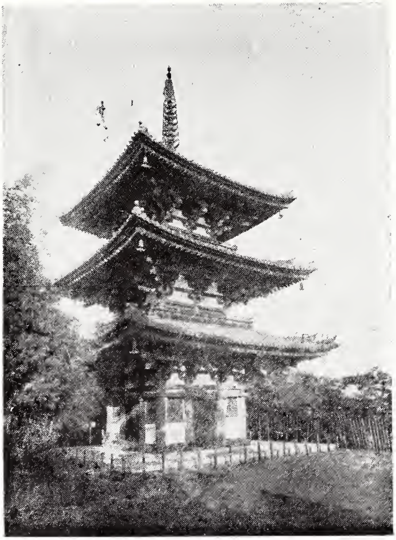


Fig. 165. East Pagoda, Taemadera (Nara)

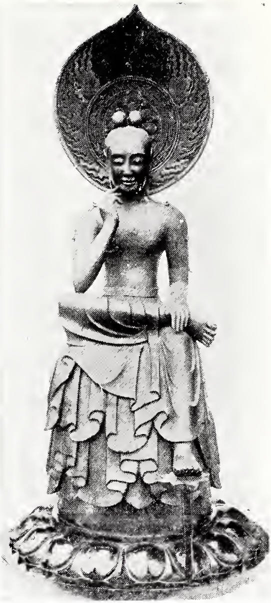


Fig. 164. Nyoirin-Kwannon at Chūgūji (Nara)

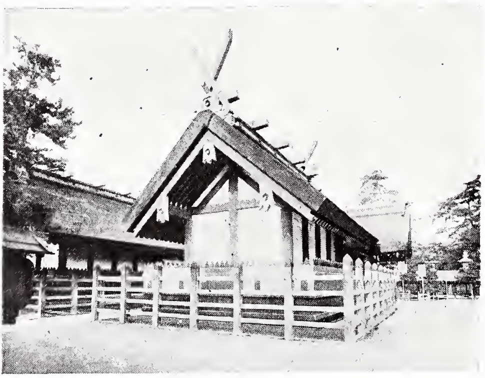


Fig. 166. Main shrine, Sumiyoshi Jinsha (Osaka)

OSAKA, KOYASAN, AND MIYAJIMA

SUMIYOSHI JINSHA, *Osaka*

In the eleventh year (211 A.D.) of the regency of the Empress Jingō, three of these Shrines were built. The fourth Shrine, to the right of the front one as we face it, was erected in honor of the Empress herself. These buildings face west, and over the grounds are scattered many subsidiary shrines and other dependent buildings with ponds, old pines, and gardens.

The FOUR SHRINES are of one style, that is, of the *Sumiyoshi* style (Fig. 166). They have a rectangular plan, four spans by two, with the shorter side to the front. The interior is partitioned into two, inner and outer. The construction is simple, with a gabled roof. It is covered with the bark of *hinoki* wood. Over the ridge are placed *chigi* and *katsuogi*; all the parts of the buildings are of plain wood. While these Shrines were reconstructed only in 1708, the original plan and elevation were strictly adhered to, and they are as far as style goes one of the oldest Shinto architecture. They are surrounded on three sides by a double system of fences, and in front stands a Haiden of later construction.

KONGŌBUJI AND OTHER TEMPLES.

Kōyasan

Kongōbuji is a most sacred Buddhist temple located in the midst of a great virgin forest at the summit of Mount Kōya. It was first erected in 817 by Kōbō Daishi, the Japanese founder of the Shingon Sect, who obtained a special sanction of the Emperor Saga. As the centre of the Shingon faith, stately buildings of various natures were set up, gorgeously decorated, and innumerable residences for monks were scattered all over the precincts. But, unfortunately, repeated fires destroyed everything, even repairs after repairs could not recover all the precious relics of faith and art that had gone forever.

In spite of such an old establishment, therefore, there are but a few buildings that were registered as worthy of the "State Protection." They are the HONDŌ of FUDŌ-IN and the TAHŌTŌ of KONGŌSAMMAI-IN. The rest are all of modern construction.

At the centre of the temple group which makes up the body of Kongōbuji, there used to be a great Pagoda, the site of which alone now remains. The Kondō is west of this site. Though of modern date, its ground plan is the model for the Shingon architecture. To the northwest of the Kondō is the Miyeidō, and in the west are Juntei-dō and Saitō. Aizendō, Daiyedō, Sammaidō, and the site of the Tōtō are grouped east of the great Pagoda, and facing this stands the Main Hall of Fudō-in to the south of Aizendō. In the vicinity of the Kondō are Belfry, Revolving Library, Kujakudō, Sannō-in, and the shrines of Nibu-myōjin and Kōyamyōjin. In front of the Kondō there is a depression, and this is where the Middle Gate used to rise. Pass it, turn west, and go on further, and the Daimon (the Great Gate) is reached.

The MAIN HALL of FUDŌ-IN was built in 1197 and has five spans front and four to the side. The roof is *irimoya*, covered with the *hinoki* bark. It is in style early Kamakura. Upon the central dais inside are placed the statue of FUDŌ (wood) and his eight BOY-ATTENDANTS, all of which probably date back as early as the building itself.

The TAHŌTŌ of KONGŌSAMMAI-IN (built 1223, Fig. 167) is said to have been erected by Masako, wife of Minamoto-no-Yoritomo, the founder of the Kamakura Shogunate. It is well formed. Inside and outside, in decoration and workmanship, it is worthy of study.

On the high plateau at the summit of Mount Kōya, a sort of temple street is formed with Kongōbuji as the pivot and all the rest clustered about it, and so will the principal "Treasures" be summarily described here in one group:

The SIX BUDDHIST FIGURES of the Kondō (Fig. 168.)—Upon the central dais inside the Kondō are arranged the Main Buddha, Ashuku, in the centre, with

Kongōsatta, Fudō, and Fugen-emmei in order from the left of the central figure, while to the right Kongōwō, Gōzanze, and Kokūzō. This arrangment has perhaps remained the same ever since Kōbō's founding of the temple. These are all the principal deities of Shingon Buddhism, symmetrically arranged about the central Ashuku, who is by the way a "Hibutsu" (that is, a secret Buddha kept away from the public view). The carving is naïve and full of power. The faces are full and hands large. Something mystic is felt to be pervading about these statues, which are probably works of early ninth century.

The DAINICHI TRINITY of Daiyedō.—This consists of Dainichi in the middle, with Shaka to his left and Amida to the right. While all three images are badly damaged, Dainichi, a huge one, has still his halo and canopy. Being of late Fujiwara they have soft, quiet expressions as distinctive of that age. An AMIDA also of late Fujiwara is kept in this Hall.

AKA-FUDŌ of Myōwō-in (Fig. 169.)—Whoever comes to Kōyasan, this is the first thing he or she ought to pay homage. We say this, because it is the spiritual creation of an artistic genius inspired really by a burning faith. As the whole body is colored red it is popularly known as Aka-Fudō (Red Fudō). To paint the adamantine spirit-body in red as seated enveloped in flames, is what everybody may think of, and yet it was what nobody ever attempted to do except for the present artist. The reddened body is delineated with strong black lines boldly drawn like a rude steel cord; and the red robes are painted with large flower designs while the drapery-folds are shaded with gold pigment. Such technique is something we rarely have since Fujiwara and is powerful enough to depict the unapproachable dignity of the Myōwō. The attendant-boys are simply and concisely done, their freedom from elaborate decorations is quite appropriate here. The picture is like a great pyramid towering far above in the arts of mystic Buddhism.

Further "Treasures" worth inspection are:—

(*KONGŌBUJI*) *Painting.* 1. Zennyo Ryūwō, cir.

1145; *Sculpture.* 2. The Mandara of Taizokai (Garbhadhatu) carved on board, Kamakura; *Allied Arts.* 3. Gilt-bronze religious articles (such as vajra, bell, etc), mostly brought from T'ang; 4. Makiye-lacquer Reliquary with mystic figures, Kamakura.

(*RYŪKŌ-IN*) *Painting.* 1. Kwannon manifestation "in the boat" so-called, Fujiwara; *Sculpture.* 2. Small standing screen with Buddhas in relief, Fujiwara; *Allied Arts.* 3. Sword-scabbard with dragon carving, T'ang (?).

(*SHINNŌ-IN*) Wooden statue of Fudō, Fujiwara.

(*HŌJU-IN*) *Painting.* 1. Monju, Kamakura; 2. Jizō, by Yūyen, 1384; *Allied Arts.* 3. Bronze Vajra, T'ang (?).

(*SAINAN-IN*) Picture of Taigensui Myōwō, South Sung.

(*KONGŌSAMMAI-IN*) 1. Thousand-armed Kwannon in wood, Fujiwara; 2. Gochi-Nyorai (five statues in wood), Kamakura.

(*JIZŌ-IN*) 1. Illustrated history of Kūkai, late Kamakura; 2. Amida (wood), Kamakura.

(*FUMON-IN*) Makura-Honzon (Reliquary for Shaka and smaller Buddhas in relief), T'ang.

(*TAI-UN-IN*) Ryūmyō Bosatsu (in wood), early Heian.

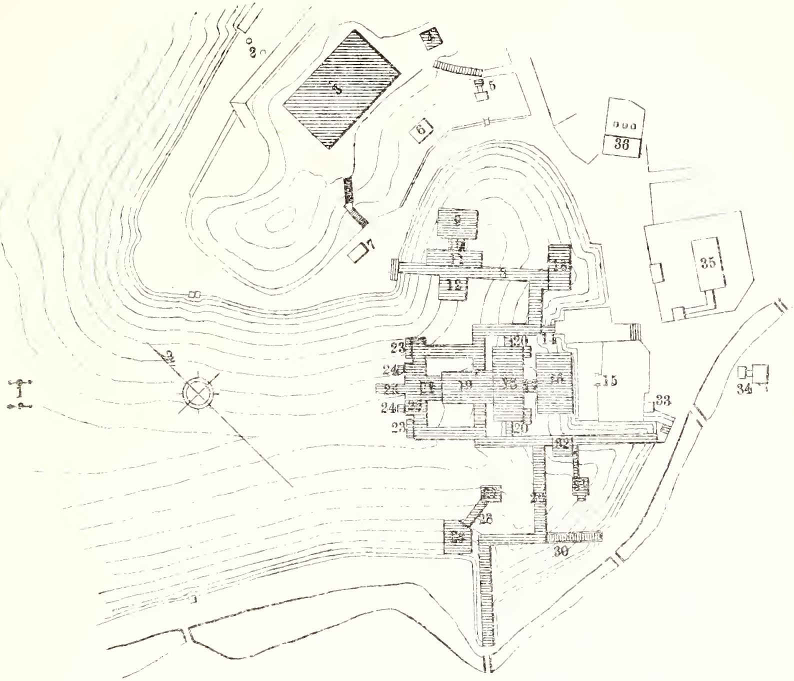
(*NAN-IN*) "Wave-cutting" Fudō (in wood), early Heian.

ITSUKUSHIMA JINSHA, *Miyajima*

Traditionally, the founding of Itsukushima Jinsha was in the seventh century, but the buildings of the present Jinsha group was due to Taira-no-Kiyomori, the Lord of Aki province, who reconstructed it on a larger scale in 1167. It was later destroyed by fire and rebuilt in 1241. In 1556 Mōri Motonari reconstructed parts of it.

The site and plan of the Shrine were the result of painstaking deliberation on the part of the founders, the

Itsukushima Jinsha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1. Ōdorii
2. *Ishidorii*
3. Toyokuni Jinsha (Senjōkaku)
4. Goju-no-tō
5. Arayebisu Jinsha
6. *Shoko*
7. *Shinoa-kyū*
8. Higashi Kwairō
9. Maroudo Jinsha
,, Honden
10. ,, Heiden
11. ,, Haiden
12. ,, Haraiden
13. Asaza-no-ya
14. Agemizubashi
15. *Akezu-no-mon*
16. Honden
17. Heiden
18. Haiden
19. Haraiden
20. Naishibashi
21. Takabutai
22. Hirabutai
23. Gakubō
24. Monkyaku Jinsha
25. Shitasaki
26. Nishi-Kwairō
27. Nō-butai
28. Hashikakari
29. Nōgakuya
30. Soribashi
31. Tenjinsha Honden
32. Ōkuni Jinsha Honden
33. *Kura*
34. *Hōzō*
35. *Shamusho*
36. *Sanwō Jinsha*

like of which is nowhere else to be seen. Itsukushima has long been considered one of the most beautiful sites in Japan, and as the god enshrined here is the sea-god, they, on the one hand, planned to effect the harmonious setting of the Shrines against such a picturesque background, while, on the other hand, they wished to select a spot which is most affected by the tides. So, as we see now, the shrines confront the sea and the GREAT WOODEN TORII is planted right in the water. The span between the two columns is 35.8 *shaku* and 8 *sun* wide and the height is 56 *shaku*. The Main Shrine quarter (Fig. 170) is in the centre of the grounds, where HARAI-DONO, HAIDEN, and HEIDEN are connected with the MAIN SHRINE which stands rearmost. The roofs are covered with the *hinoki* bark. They vary very much in shape and the general outlines are elegant. This quarter was rebuilt in 1156. In front of Harai-dono extends the HIRABUTAI, at the centre of which the TAKABUTAI rises for the performance of the sacred dances. The Hirabutai is flanked by the GAKUBŌ, and has a frontal projection called SHITASAKI, or the end of the tongue, to each side of which is built a small shrine known as MONKAKU JINSHA.

The quarter of MAROUDO JINSHA, facing west, is situated left of the Main Shrine quarter. It also consists like the latter of HARAI-DONO, HAIDEN, HEIDEN, and HONDEN. As its rebuilding took place in 1241, the style has a more antique tone than the main quarter.

In order to connect the main quarter with this Maroudo group, the GALLERY starts from the east of Harai-dono in the main quarter and after three turnings pass between the Haiden and the Harai-dono, both of the Maroudo group, and finally reaching the land. At the first turning point there is a bridge called "AGEMIZU-BASHI" which is connected with the land and at the third turning point is ASAZA-NO-YA.

The GALLERY started west of the Harai-dono of the main quarter makes four turnings and extends a long way further west before it finally reaches the land. Near the first turning point, ŌKUNI JINSHA stands to the right, and further to the south a LONG BRIDGE effects a communication with the land. This Jinsha gets connected, to the west, with TENJINSHA by means of another gallery. At the third turning point, the land is reached by a "SORIBASHI." Where the gallery makes the fourth turning, there is GAKU-NO-YA which, to the south-east, connects itself by a bridge with the NŌ-BUTAI (that is, a stage for Nō-plays), which was constructed by Toyotomi Hideyoshi.

The shrines as a whole are arranged facing a wide expanse of sea-water and against the background of Misen. The distribution of shrines, galleries, and the stages, high and low, looks in a way regular, and yet it is not quite so, proving wonderful resourcefulness of imagination. In form and elevation, these buildings have distinctive features of late Fujiwara in the middle thirteenth century. An assemblage of many buildings, different in form, stands most beautifully harmonised with the surrounding nature. When the tide rises, the splendidly-colored buildings all float on the blue waves and make the finest picture, being set off by the environing views. Anything like this is not to be seen anywhere else.

On an eminence north of the Shrine quarters is the MAIN HALL of TOYOKUNI JINSHA, which is known as "Senjōkaku" or "Senjōjiki" that is, one-thousand-matted room. The façade of thirteen spans and eight to the side. East of this spacious structure which was the work of Toyotomi Hideyoshi in 1587, is erected the PAGODA OF FIVE STORIES. It is a *karayō* stupa. The stone-steps, south of it, lead us down to a subsidiary shrine, ARAYEBISU JINSHA, built in 1591. It is a small shrine.

A large number of superb treasures are kept at this shrine of Itsukushima, many of which date from a short period of twenty or thirty years in the middle twelfth century when the Taira family (or Heike) was at the height of prosperity. No better specimens than these works of art are given us in the study of Heike arts in late Fujiwara. They were crystalised in the HOKKE AND OTHER COGNATE SUTRAS (Figs. 171, 172), ten rolls of which are now exhibited in the Kyoto Museum. The copying of all these sacred books was undertaken by Taira-no-Kiyomori, the head of the Taira family, to which the rest of the family contributed each his share. The thirty-two rolls of the scriptures thus came into existence within about three years beginning with 1164. Adding one roll of prayers to this, the thirty-three rolls in all were dedicated to the gods of this Shrine. Each one of the family members not only copied his share of one roll, but had it furnished with the most appropriate ornaments designed by the best artists of the time. The result was these precious jewels. In several of these Sutras the colophone gives the name of the writer. The copying and decorating of the Sutras was frequently practised in late Fujiwara, and what is before us is one of a few relics now left to us from those early times. (Some of later productions are still preserved.) Through these we may get an insight into the artistic appreciation as entertained by the refined and cultured nobility of the time. We cannot stop to describe them in detail. In short, some dyed their paper in various colors, over which floral designs are painted. The scriptural letters are in gold, or silver, or green, while the cover and its inside surface are painted with far more beautiful pictures or designs. The title of the Sutra is worked out with perforated metal, and the axial stick of crystal is finished with openwork gilt fittings. All the arts of the age are exhausted to produce the most beautiful articles conceivable at the time, and yet there is nothing vulgar and unrefined as we too frequently meet in later productions. In China we suppose there exist many articles fitted with gold, silver, and precious stones, but we know of no objects ever so embellished with works of human manufacture. Even those illuminated books of the Middle Ages do not very favorably compare with these Heike creations. They are really the most precious possessions of the world. The cases in which they were kept still exist and are on exhibit at the Kyoto Museum.

RELIQUARY FOR SHAKA AND SMALLER BUDDHAS IN RELIEF.—This is what is popularly known as "Makura-Honzon," because it is conveniently placed by one's pillow (that is, bedside) for invocation and prayer. It belongs to the same class as the one kept in the Kyoto Museum and the other at Fumon-in, of Kōyasan; while in technique it is not so well done as the other two, they are all of T'ang workmanship. Especially interesting are the decorations on the surface of the box, where metal fittings are set in and the guardian gods (metal) in relief. These metal fittings remind us of Persian designs, and in the gods we see something of the style of Central Asia.

Further, some of the principal "State Treasures":—*Sculpture.* 1. Masks for Bugaku-dance, nine pieces, (five of which are kept in the Tokyo Museum), cir. 1173; 2. Dogs (wood, fourteen in all). The older ones belongs to late Fujiwara and later ones to Kamakura; 3. A horse (wood), cir. 1235–1237; *Allied Arts.* 4. Gilt-bronze religious articles such as Vajra, bell, etc., late Fujiwara; 5. Makiye-Lacquer Table and Ink-box, Ashikaga; 6. Kozakura-odoshi Armor, one of oldest workmanship, late Fujiwara; 7. Tachi (sword), and scabbard inlaid with mother-of-pearl, late Fujiwara; 8. Two blades of tachi, and scabbards inlaid with mother-of-pearl, 1183; 9. Seven blades of Tachi, early Kamakura; 10. Musical instruments, two pieces, late Fujiwara; 11. Shichigenkin (Musical instrument, a *Koto*), South Sung (?); 12. Small articles of furniture, such as dresses, tachi, quiver, arrows, hinoki fans, shaku (symbolic stick of dignity) etc. Personal articles belonging to the Emperor Antoku (1178–1185), late Fujiwara.

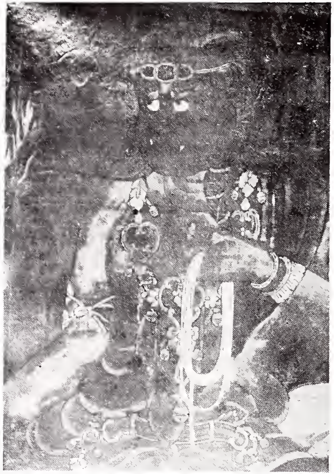

Fig. 169. Fudō, Myowō-in (Kōyasan)

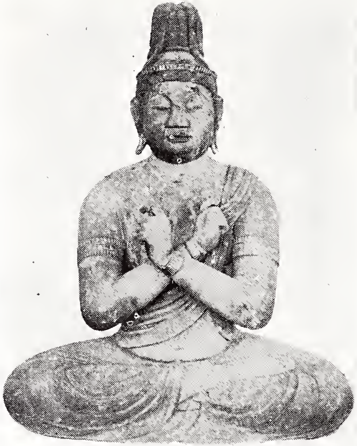

Fig. 168. Kongōwō Bosatsu, Kongōbuji, (Kōyasan)

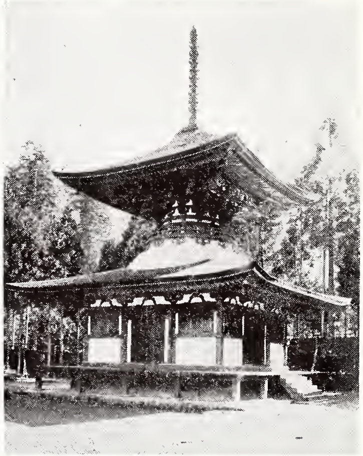

Fig. 167. Tahōtō of Kongō-sammai-in, (Kōyasan)

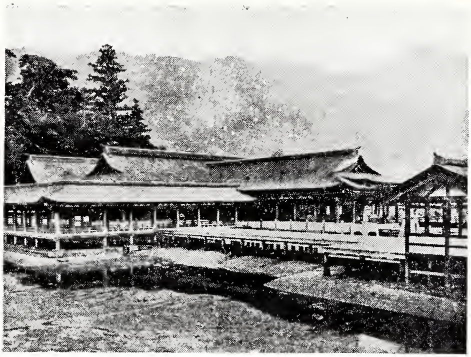

Fig. 170. Hongū Shrine,
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(Miyajima)

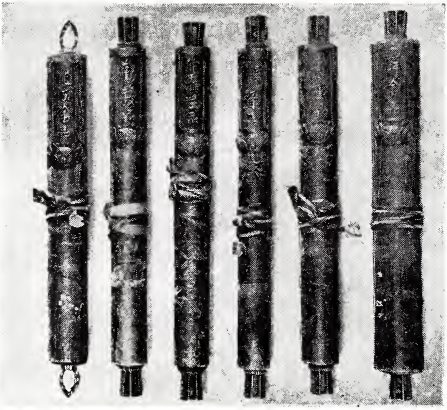
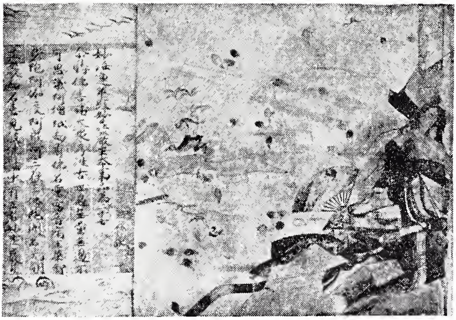
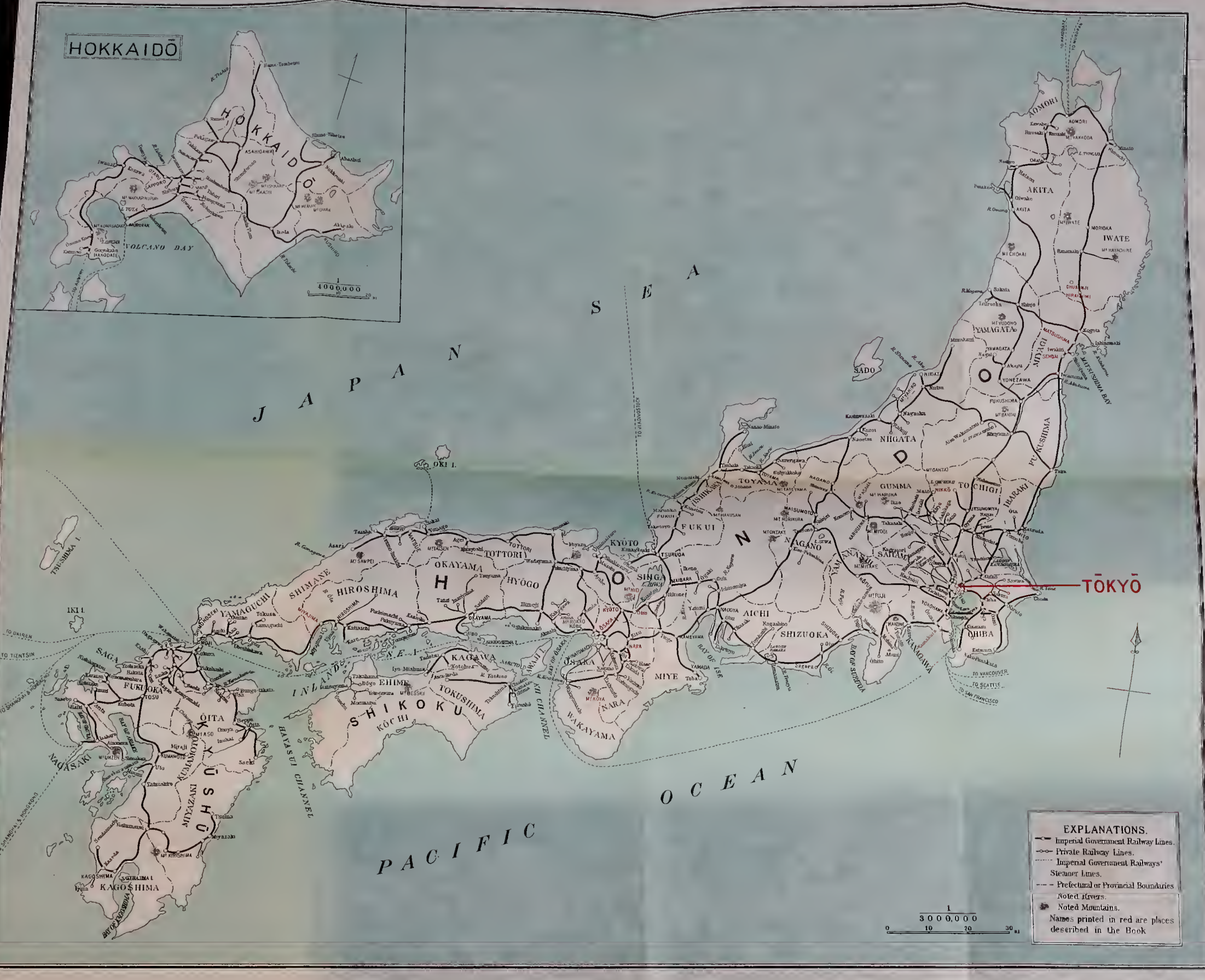


Fig. 171. Sutra Rolls,
Itsukushima Jinsha
(Miyajima)



Fig, 172. The opening Picture, one of the Sutra-Rolls.



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